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INTERNATIONAL TALKING MACHINE REVIEW

Rugby England



EDITORIAL

INTERNATIONAL TALKING MACHINE REVIEW
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This the second issue of TMR under my editorship sees another development in the production process; Desk top publishing techniques have come into use and a better layout is the result. The article by Rainer Lotz on Segis Luvaun was submitted me on computer disk and directly inputted into our system, thus saving rekeying and avoiding transcription errors. Another valued contributor is investigating wordprocessing for his discographical works, and I hope to have the fruits of his labours before ere long.

For the discographer computerised listing should by now be the norm, it is after all so much easier to update information as amendments come in. And - given a suitable program - so very much easier to produce cross referenced indexes. For the intending contributor with access to word processing equipment TMR prefers 5.25" disks (but 3.5" disks can be accepted - but not Macintosh or Amstrad 3"PCW series) with text files supporting WordPerfect, WordStar, MicroSoft Word4, 1st WordPlus, Word WriterPC, Quintet, Beyond Words or any other ASCII file.

Illustrations I really cannot say that we get enough, they are most welcome and for preference should be glossy black and white photographs or "Bromides", but in the absence of anything else, a photocopy will do. But please do check out copyright details first!

I have been intrigued by recent correspondence in the national press about the demise of the Lp record in favour of the CD; I am reminded of the situation 40 years ago when the microgroove Lp replaced the coarse groove 78. Nothing changes only changes! Then the UK was lagging behind the USA with the speed of transition, now the UK is lagging behind the rest of Europe with change over to CD. This is not to say that I deprecate the lack of speed of change, as one who does not yet possess a CD player I have no particular axe to grind. I am amazed at the clarity of CDs even when played on the radio and received on the kitchen portable. However I digress. The correspondence that I read in the press went as follows: First correspondent to the Editor of *"The Independent"* - 'Praise be that CDs are exorbitant in price as vinyl Lps offer superior fidelity. Second correspondent: 'Long may ...Lps be available. It seems that by a combination of reduced availability of vinyl ever higher prices and poorer value for money (fewer tracks on conventional Lps), the record industry is aiming to force me into using CDs.'

This then brought a response from the Managing Director of Conifer Records, Alison Wenham, who whilst sympathising with the second correspondent, pointed out that with three formats (Lp, CD, and Cassette) the industry could only justify production of vinyl Lps for the most popular repertoire. It was also pointed out that as CDs could accomodate well over 70 minutes of music, transfer to Lp often caused problems. Ms Wenham then went on to 'explode' the myth that CDs were expensive and compared the ten shillings (50p) paid in 1950 for around 8 minutes

of music (presumably two sides of a 78) with the £11.99 for over 60 minutes of a CD, stating that "an hour of music in 1950 would have cost £40 at todays prices.". Well, no it would not. A recording of Beethoven's Fifth symphony on HMV C3716-9 (*four discs*) cost 16/= plus purchase tax of 66.66% (£1/6s/8d) in the 1950/51 HMV catalogue. TMR dislikes making comparative value judgements across the years, but let the record show in this journal, that with VAT of 15% included in the current quoted price above, the retail cost of a CD is not cheap. Informative sources within the industry tell me that it is now economic to press as little as 25 or 50 copies of a CD, due to the available capacity and economic situation. Presumably the market is willing to pay £12 for a little disc of music and so the price will remain high at the normal retail level. It has to said though that bargains can be found especially in re-issues, with CDs as low as £4.99 each, but with a playing time only equivalent to the Lp. (Where have I read this all before? - a feeling of *deja vu* comes over me as I read the PEP Report reproduced in the last issue of TMR and continued this issue).

But what has this to do with the collector of coarse groove sounds? Only that as more and more reissues are being released on CD (eg the BBC series), and that prompted by the correspondence refered to above, I decided that TMR would invite comment from one of its own experts. Being somewhat quirky I did not approach a collector of Lps, nor even a collector of 78s; I approached Joe Pengelly well known cylinder buff, for his observations. He writes..." For me the CD is, in a general sense the best sound carrier so far devised. Let's face it, for the first time we are spared the antedeluvian system of a needle or stylus ploughing its way through a groove and encountering in its progress all those obstructions and defects that audibly express themselves as clicks, pops, etc.

Joe recalls once calling on Percy Wilson, sometime technical editor of *The Gramophone* at his Oxford home and seeing the "Heath Robinson" but very effective apparatus he (Wilson) had devised for cleaning 78s and Lps. Vacuum cleaners whirled and sucked, liquids were poured and reclaimed. CDs spare us all this bother and their sounds remain clinically pure - though for some too much so.

Certainly "laser rot" was an early claimed defect and , of course impressed lettering on CDs was another.

So, concludes Joe, that in the domestic setting, the CD format is the best sound carrier so far devised. It is only a throw back in that its format is, like the original Berliner discs, flat. The only reservation he has about CDs is the inability to play exactly in-pitch since there is no facility on playback to alter the speed of replay. To its credit the BBC has recognised this shortcoming by employing a playback machine with a speed variation of plus/minus eight percent, so that correct musical pitch can be achieved.

As a corollary to this, most timings of CDs - where given - are not actual playing times from start to finish of the music, but include an indeterminate and variable run in and run out of tracks in which no signal is present.

So nine out of ten for CDs, but reserve marks for true in-pitch playing on your particular machine."

To which I would like to add, why do so many CDs fail on Radio 3? False starts, mistracking, abrupt halts seem to be normal, whereas the failure rate for what the presenters now call, annoyingly, 'black discs' is negligible. **JWB**

SEGIS LUVAUN

by Rainer E. Lotz

Although Segis Luvaun was a prolific recording artist in Europe, almost nothing is known about his biography. The exact dates, and places, of his birth and death are unknown. According to Danish researcher/collector Benny Brimer, Luvaun was probably born outside of Honolulu, Hawaii, where his father owned a big farm. Luvaun became a student in California where he started playing in a theatre with some of his fellow students. After this he went touring many of the larger cities in the US, including New York and Chicago. From there he left for London <1>.

According to G.S. Kanahale this Hawaiian musician possibly came to Europe in 1919 with the "Bird Of Paradise Show", a Broadway stage play of 1912. The group included Joseph Kekuku (who is credited with having invented the Hawaiian style steel guitar technique), the Kamoku Brothers, Joseph Pune, Gabriel Papaia and Segis Luvaun alias "Juan Akoni". It is not known whether the European tour consisted of parts of the original drama or whether the promoters merely borrowed the name to exploit its publicity value. <2>

However, some recording sessions credited to Luvaun have definitely taken place prior to 1919 at London:

SEGIS LUVAUN - HAWAIIAN GUITAR

SOLO

Segis Luvaun (Hawaiian guitar, vocal)

London, England, between 11-16 August 1916

HO3059ae Yaaka Hula Hickey Dula (Goetz, Young and Wendling) -vocSL

HO3060ae You've Got To Do It ("Pell Mell" Revue) (Nat D. Ayer) -vocSL

HO3061ae unidentified title

HO3062ae Moana Waltz (Luvaun)

HO3063ae A Broken Doll (Tate) ("Samples" Revue)

HO3064/5 If You Were The Only Girl In The World (Ayer) ("The Bing Boys Are Here")

HMV B-703

HMV B-726

HMV ?

HMV B-726

HMV B-701

HMV B-703

NOTE: "Pell-Mell", a revue by Fred Thompson and Morris Harvey; with music by Nat D. Ayer and lyrics by Clifford Grey and Hugh E. Wright, opened at the London Ambassador theatre on 5 June 1916 <3>.

HMV B-770 to B-786 were listed in the March 1917 HMV supplement.

Reverse of HMV B-701 is "Yaaka Hula Hickey Dula" played by LENSEN AND THE TROCADERO ORCHESTRA <4>.

JUAN AKONI

JUAN AKONI - UKULELE

Segis Luvaun (as: Juan Akoni) (ukulele, or Hawaiian guitar)

London, England, 25 May 1917

y20732e Come And Dance With Me

y20733e unidentified title

y20734e Oh How She Could Yacki Hacki Wicki Wacki Woo

y20735e Honolulu Tomboy

y20736e Yaaka Hula Hickey Dula

y20737e Hawaiian Medley (Luvaun)

Zonophone-1879

Zonophone-?

Zonophone-1802

Zonophone-?

Zonophone-1802

Zonophone-2055

LUVAUN (Winner-3149)

LUVAUN (HAWAIIAN GUITAR) ASSISTED BY LADY CHETWYND (VIOLIN) Segis Luvaun (Hawaiian guitar or ukulele), Lady Chetwynd (violin)

London, England, about July-August 1917

(2234) My Hawaiian Butterfly (--)

(2235) Ideal Girl Waltz (--)

(2238) Come And Dance With Me

(2239) Moana Waltz

5515- Ua Like No Alike

5516- Aloha-Oe

Winner-3149

Winner-3149

Winner-3151

Winner-3151

Winner-3240

Winner-3240

NOTE: According to Karlo Adrian's Edison Bell Winner records dating chart, Winner-3071 was the first issue released in 1917, and 3187 the first in 1918 <5>.

The above six sides may well have been recorded at one session, although Winner-3149 was released in September 1917;

Winner-3151 was released in October 1917; Winner-3240 was released in September 1918. True matrix numbers were not shown on



Winner issues until February 1918. The numbers in brackets are control numbers shown both on the labels and in the wax.

The British trade paper The Talking Machine News carried the following review of Winner-3149: *"The Hawaiian guitar, or ukulele (sic), as it is called in the language of the islanders of the far Pacific, who are experts in the use of this instrument, has a strange history. It is said to be descended from the guitars introduced to the Sandwich Islands, as we know them, by the early Spanish missionaries, and even the music of the Hawaiians is said to have some vague echoes of the old European hymn-tunes of those wandering priests of bygone days. Luvaun, the chief instrumentalist, is a full-blooded Hawaiian, and the music evoked, though somewhat weird, is very beautiful. Lady Chetwynd, who takes part in the performance, is well known for her musical efforts in the alleviation of the sufferings of our poor lads who have been wounded at the front. A good and somewhat curious record"*.

The same magazine covered Winner-3151 as follows:

"Of the ukulele we have spoken before in these reviews, and have given its history as far as can be traced. That it is of Spanish origin there cannot be the slightest doubt, but that it was introduced to the islands by the early Catholic Missionaries is a statement which, we think, might be disputed. More likely it was carried by sailors, who took it ashore to delight their dusky ladyloves. However that might be, the natives of Hawaii, or Whyee, as the group was called by Cook, who discovered the islands, and was afterwards killed in the Pacific, soon adapted the guitar of their visitors to their own requirements, and hence the ukulele. Luvaun, who is a Hawaiian born, plays the instrument with the most perfect skill, and has the assistance of Lady Chetwynd, who has done much good work among the wounded, to carry out the performance in proper style. A most interesting and novel record" <6>.

JUAN AKONI

JUAN AKONI - UKULELE

Segis Luvaun (as: Juan Akoni) (ukulele, or Hawaiian guitar)

London, England, 17 November 1917

y20972e Along The Way To Waikiki

Zonophone-1879

y20973e unidentified title

Zonophone-?

y20974e Hawaiian Butterfly

Zonophone-?

y20975e Hawaiian Butterfly

Zonophone-1847

y20976e The Ideal Girl - Waltz (Luvaun)

Zonophone-2055

y20977e What Do You Want To Make Those Eyes At Me For?

Zonophone-1847

Luvaun definitely was a member of the "Bird Of Paradise" show, which opened at the Lyric theatre, London, on 11 September 1919. The traditional music of this Hawaiian play was arranged by its author, Richard Walton Tully. The cast included James Carew, Maud Cresall, Dorothy Dix, Lyn Harding, THE HAWAIIANS (musical troupe of native singers and guitarists), Fisher White, W. Cronin Wilson <7>. THE HAWAIIANS recorded for HMV, but it is not known whether the recording ensemble still included Luvaun.

THE HAWAIIANS, IN THEIR NUMBERS FROM "THE BIRD OF PARADISE"

unknown (instrumental, vocal effects), -- Tully (arranger)

London, about 1919

HO5297AE a)Mona Kiea -voc/

b)One-Two-Three (arr. Tully) -voc

HMV B-1068

HO AE Aloah-Oe (Aloha-Oe) (arr. Tully) -voc

HMV B-1077

HO AE Minnehaha - Medley Waltz (Pale K. Lua and David K. Kaili)

HMV B-1077

HO5301AE On The Beach At Waikiki (arr. Tully) -voc

HMV B-1068

NOTE: "Mona Kiea" is a Hawaiian sacrificial hymn.

Correct composer credit for "One-Two-Three" would be: Jack Alau(music) & S.Kalama(words).

Correct composer credit for "On The Beach." would be: Henry Kailimai(music) & Dr G.H.Stover(words)

The "Bird Of Paradise" troupe was back again at the 1923 Wembley Exhibition. The show was featured on a stage complete with grass hut and hula dancers. Subsequently, musicians from the troupe stayed on in England to appear at Maxim's Restaurant and the Cosmo Club and also to record many songs with Odeon, Victor, and others. Eventually they returned one by one to the U.S. by 1927 <8>.

It appears that Luvaun left the troupe soon after it arrived in Europe. He stayed in England for some five years, and married there. During the War years he performed more than 1.500 concerts, including charity performances for the Red Cross. In 1919 a Hawaiian steel guitarist named "Luawan" visited Scandinavia. This is certainly Segis Luvaun. He first stayed in Denmark for some time and taught Danish banjoist Hans Oluf "Banjo-Morten" Mortensen, who was probably the first Scandinavian to play steel guitar. Mortensen, who also learned to play the ukulele and violin, recorded with the steel guitar on Danish Polyphon around 1920. Subsequently he became a well known figure in the development of jazz music in that country. (Mortensen, 1902-1971, was a member of Ove Lindgren's orchestra during the 1926-1931 period, followed by a long engagement with Otto Lington Og Hans Lingtonians, for whom he recorded extensively on guitar in 1932) <9>.

From Denmark Luvaun went to Sweden where he recorded with a Swedish cabaret singer, Ernst Rolf, as well as under his own name.

ERNST ROLF MED ACK. AV LUVAN

Ernst Rolf (vocal); Segis Luvaun (ukulele)

Saltsjöbaden, Sweden, ca. September 1920

W-1152 Chong Fran Hongkong (H. Weeks)

Ekophon NS-1419-I

ORIGINALUPPTAGNING AV LUVAN HAWAIIISK GITARR

Segis Luvaun (Hawaiian guitar and/or ukulele), unknown (piano) at least on some titles

Saltsjöbaden, Sweden, ca. September 1920

W-1153 Ukulele Waltz (sic)

Ekophon NS-1715-II

W-1154 unidentified title

Ekophon-?

W-1155 unidentified title

Ekophon NS-1716?

W-1156 Original Hawaiian Waltz

Ekophon NS-1715-I, Beka S-889

W-1157 My Hawaiian Sweetheart (sic)

Ekophon NS-1714-II, Beka S-889

W-1160 unidentified title

Ekophon NS-1716?

W-1161 Sommarsol Till Sista Stund (Dansk)

Ekophon NS-1714-I

NOTE: W-1161 is actually "Silver Threads Among The Gold". W-1156 was assigned the Beka control number 31559. W-1157 was assigned the Beka control number 31560. NS-1419, 1714 were not issued until June 1922

LUVAUN MED EGET ACK.

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Segis Luvaun (ukulele)

Saltsjöbaden, Sweden, ca. September 1920

W-1163 Hawajansk Kärlekssång

Ekophon NS-1419-II

NOTE: Ekophon Ns-1419 was not issued until June 1922

ERNST ROLF MED ACK. AV LUVAUN

Ernst Rolf (vocal); Segis Luvaun (ukulele)

Saltsjöbaden, Sweden, ca. September 1920

W-1193 Karl Alfred (Taube) -vocER

Ekophon NS-1417-I

W-1196 Titta In En Annan Dag (Rygaard) -vocER

Ekophon NS-1417-II

NOTE: Ekophon NS-1417 was issued in August 1921 <10>.

During his stay in Sweden Luvaun helped to stimulate interest in the steel guitar. Before long, Swedes were learning to play the instrument and, to meet the demand, the first Swedish manual for the steel guitar was published in 1923. One of the artists who emerged at this time was Rolf Ljunggren, who recorded for Odeon in 1925 and Columbia in 1928 <11>.

There was a reference in a Finnish newspaper around 1920 to "the unmusical glissandos of Honolulu- and Pernambuco-Orchestras now infecting our restaurants" <12>.

From Sweden Luvaun moved in all probability to Germany where he commenced a series of recording sessions the following year. The Leipzig publishing house Junne printed the following sheet music some time between 1919 and 1923:

"Segis Luvaun: Hawaiian Onestep, für Salonorchester, arr. von B. Bernards; für Pianoforte, arr. von Kurt Lubbe".

SEGIS LUVAUN

Segis Luvaun (Hawaiian guitar, English/Hawaiian vocal); unidentified (piano, organ-1); unidentified (vocal)

Berlin, Germany, about December 1920/January 1921

141at	Kilima Waltz (S.Luvaun)	Grammophon/Polydor-14363, Reneyphone-14663, Polyphon X/N-14636
142at	If You Could Care (Darewsky)	Grammophon/Polydor-14363, Reneyphone-14663, Polyphon X/N-14636
143at	Aloha Oe , von Queen (sic) -1, -vocSL	Grammophon/Polydor-14364, Polyphon X/N-14364
-----at	The Eve Waltz (Luvaun)	Grammophon/Polydor-14367, Reneyphone-14367, Polyphon NS-98502
145at	Ja-Da (Robn. Carledon)	Grammophon/Polydor-14365, Reneyphone-14365, Polyphon X/N-14365
146at	My Philosophy , von S. Luvaun	Grammophon/Polydor-14364, Polyphon X/N-14364
-----at	Won't You Dance With Me (Luvaun)	Grammophon/Polydor-14367, Reneyphone-14367, Polyphon NS-98502
148at	Moana Waltz (Luvaun)	Grammophon/Polydor-14365, Reneyphone-14365, Polyphon X/N-14365
150at	Wiki-Waki (S. Luvaun) -voc2	Grammophon/Polydor-14366, Polyphon-288106, NS-98500, X/N-14366
151at	After You Get What You Want, You Don't Want It (Irving Berlin)	Grammophon/Polydor-14366, Polyphon X/N-14366

NOTE: Correct composer credit for "Aloha Oe" would be: "Queen Lilliuokalani".

Correct composer credit for "Kilima Waltz" would be: George (Keoki) E. K. Awai.

Berlin, Germany, about early 1921

180at	Beautiful (S. Luvaun) (My Beautiful Eve)	Grammophon/Polydor-14368
181at	Cuddle and Kiss (Jerome)	Grammophon/Polydor-14368, Polyphon X/N-288109
182at	Ideal Girl (Luvaun)	Grammophon/Polydor-14369, Reneyphone-14369, Polyphon NS-98504
183at	Norway (Norwegen) (S. Luvaun) (La Norvège*)	Grammophon/Polydor-14369, Reneyphone-14369*, Polyphon NS-98504
184at	Vision Of Eve (S. Luvaun)	Grammophon/Polydor-14370, 07341?, Polyphon-288113, NS-98500
185at	I'm Forever Blowing Bubbles (Kenbroin - Kelette)	Grammophon/Polydor-14370, 07341?
	Hawaiian Lullaby (Luvaun)	Grammophon/Polydor-14371
	Ua Ike No A Like (Queen Lilliuokalani)	Grammophon/Polydor-14371, Polyphon X/N-288115
	Venetian Moon. Foxtrot (Magini)	Grammophon/Polydor-14372, Polyphon X/N-288117
	La Veeda (Alden)	Grammophon/Polydor-14372, Polyphon X/N-288117
	Beautiful Heroor	Polyphon X/N-288109

NOTE: Correct composer credit for "Ua Ike No A Like" would be: Alice K. Everett.

Berlin, Germany, about late 1921/early 1922

258at	You've Got A Million Dollar Smile (H. Darewski)	Grammophon/Polydor-14373, Polyphon-288119, X/N-14373
259at	Hawaiian Butterfly (B. Baskette & J. Santley)	Grammophon/Polydor-14373, Polyphon-288120, X/N-14373
	Yaaka Hula Hickey Dula (Hawaisches Liebesständchen) (Bernhaed)	Grammophon/Polydor-20306
	You've Got To Do It (Warum?) (Ayer)	Grammophon/Polydor-20306, Polyphon X/N-288115

NOTE: The 1927 Grammophon catalogue wrongly credits Luvaun as composer of "You've Got To Do It".

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NOTE: The 1927 Gramophone catalogue wrongly credits Luvaun as composer of "You've Got To Do It".

Segis Luvaun may have contributed Hawaiian guitar sounds on various recording sessions during this period. One such example would be the following:

ERIC BORCHARD'S JAZZBAND

Louis de Vries (trumpet); Emile Christian (trombone, ?vocal); Eric Borchard (clarinet, tenor sax, ?vocal); Billy Bartholomew (alto sax, clarinet); Sascha Dickstein (violin); Austin Egen (piano); Harold M. Kirchstein (banjo, guitar); Segis Luvaun (Hawaiian guitar); unidentified German (drums)

Berlin, Germany, about September 1924

1784ax **Hula Lou!** (Halloh kleiner Schatz). Foxtrot (Yellen & King)
(Hula-Lou! Foxtrot. Yellen et King)* -voc?EB

Gramophone/Polydor-20115, Reneyphephone F-40407*

Horst H. Lange, without identifying his sources, states that Luvaun also recorded with Efim Schachmeister for Deutsche Gramophone during the 1923-1926 period <13>.

HAWAIIAN GUITARRE (Derby)

SEGIS LUVAUN, HAWAIIAN-GUITARRE MIT KLAVIERBEGLEITUNG (sic)

Segis Luvaun (Hawaiian guitar); unidentified (piano)

Berlin, Germany, about March (before July) 1925

2468-B	I Need Some Bettin'. Foxtrot (T.Fiorito & R. King) (sic?)	Vox-6248
2469-B	Die Nacht war schwül... Foxtrot (S.Romberg & A.Goodman)	Vox-6231
2470-B	California. Foxtrot (C. Conrad)	Vox-6231
2471-B	Waiting Around (Davis & Hanley)	Vox-6248
2472-B	Nobody Lied (Weber)	Vox-6252
-----B	Shine (F. Dabney)	Vox-6234
-----B	And Her Mother Came Too (O. Noello) /sic/	Vox-6234
-----B	Sing Along (Fr. Wood, O.P. Long)	Vox-6235
-----B	Somebody's Wrong (Marshall, Egan, Whiting)	Vox-6235
2476-B	Swanee River Moon (--)	Vox-6252, Derby-571b

Luvaun used the stage name of "Juan Akoni". It has therefore been suggested that he is also the same as "San Juan" who recorded in a Hawaiian guitar trio for the Vox label.

HAWAIIAN GUITARRE (Derby)

ORIGINAL-HAWAIIAN-TRIO: BRUQUIL - MILISSA - SAN JUAN

-- Bruquil, -- Milissa, -- San Juan (Hawaiian guitar-trio)

Berlin, Germany, about late 1925

2526-B	When The Clock Strikes One-Two-Three-Four (--)	Vox-6271
-----B	Hawaiian Twilight (--)	Vox-6241, Derby-571a
-----B	Kilima-Waltz	Vox-6241
-----B	Pua Carnation	Vox-6242
-----B	Dreamy Hawaii	Vox-6242
2530-B	Aloha Land (--)	Vox-6271

NOTE: "One-Two-Three-Four" was a waltz feature in the original "Birds Of Paradise" show.

By 1926/27 Luvaun's regular pianist was Nikolaus Brodsky, born Miklós Brodsky on 20 April 1905 at Odessa, Russia. After studies in Budapest and Rome, Brodsky settled as pianist/vocalist in the Hungarian capital. The late Hungarian drummer Jozsef Mihály remembered the following ensemble to have performed at the New York Bar, Budapest, around 1926-1927: Segis Luvaun (Hawaiian guitar, guitar, vocal), Nikolaus Brodsky (Piano, vocal), an unidentified Englishman (drums), and an unidentified female (vocal).

Brodsky became known as the "Hungarian Whispering Baritone". During the late 20s he settled at Berlin where, around October 1930, the "Brodsky Jazz Orchestra" recorded several sides to be released in Hungary on the HMV label. Brodsky also wrote the music for several operettas and German movies. His first operetta, "Flucht in die Ehe", had its world première at Leipzig in 1931. During that same year Brodsky collaborated with Arthur Guttman to write the score for "Der brave Sünder", an Allianz-Film directed by Fritz Kortner and starring Max Pallenberg, Heinz Rühmann, and Dolly Haas, as well as the Afro-American vocalist and dancer Rosy Poindexter. (The movie was premiered on 22 October 1931). Brodsky also wrote the music for the first Jan Kiepura sound movie. The songs he wrote for singer Gitta Alpar's feature film "Gitta entdeckt ihr Herz" made him very popular in Berlin during the early 30s; his compositions were recorded, inter alia, by Efim Schachmeister's orchestra. Brodsky emigrated to the US where he was known as Nicholas Brodsky. He was internationally recognized for composing the hit "Be My Love" for the 1950 Mario Lanza movie "The Toast Of New Orleans". Brodsky died in the States in 1958.

LUVAUN (HAWAIIAN GUITAR) WITH VIOLIN ACCTP.

Segis Luvaun (Hawaiian guitar); unknown (violin)

London, England, about September-October 1925

	Sunny Hawaii. Waltz	Winner-4323
	My Eve. Waltz	Winner-4323
9634-2	At Dusk. Waltz (Luvaun)	Winner-4433
9635-1	Prancing. Fox-trot (Luvaun)	Winner-4433

NOTE: All four sides may come from one session; Winner-433 was released in January 1926; Winner-4433 was released in July 1926.

The following five sides, issued anonymously on the 14cm diameter "The Bell" label, a children's record, might possibly also be Luvaun, but this is not confirmed:

HAWAIIAN GUITAR

unknown, possibly Segis Luvaun (Hawaiian guitar)

London, England, around 1925-1926

435- At Dusk The Bell-735, 758 436- ? My Eve The Bell-351, 735
437-1 London. Fox-trot The Bell-357, 732, 758 ? - Prancing. Fox-trot The Bell-360 439-1 Moana
Waltz The Bell-363

SEGIS LUVAUN ET SES CHANTEURS ET MUSICIENS HAWAIIENS (?sic on French Polydor)

SEGIS LUVAUN, HAWAIIAN GUITAR WITH PIANO ACC. (Polydor)

SEGIS LUVAUN, HAWAIIAN GUITAR WITH CHORUS AND PIANO ACC. (*)

SEGIS LUVAUN, HAWAIIAN GUITARRE MIT KLAVIERBEGLEITUNG

Segis Luvaun (Hawaiian guitar); unidentified=possibly Nikolaus Brodsky (piano); unidentified=probably Segis Luvaun (English/Hawaiian vocal); 2 unidentified (vocal)

Berlin, Germany, about March 1928 (before March 1929)

63br	Aloha-Oe. Foxtrot (Luvaun) -voc	Grammophon/Polydor-21321, Polydor(F)-21321
64br	Sunny Havanna. Foxtrot (Nicholls) -voc	Grammophon/Polydor-21321, Polydor(F)-21321
65 1/2br	Kilima-Valse (Luvaun)	Grammophon/Polydor-21322, Polydor(F)-21322, Polyphon NS-98508
66br	Ma-Oui Girl. Foxtrot (Kealakai) -vocSL+2	Grammophon/Polydor-21322, Polydor(F)-21322, Polyphon NS-98508
67br	Yaaka-Hula-Hicki-Dula. Foxtrot (Bernard) -vocSL+2	Grammophon/*Polydor-21323, Polydor(F)-32323, Polyphon NS-98510A
68br	Wela-Ka-Hao. Foxtrot (Luvaun)	Grammophon/Polydor-21323, Polydor(F)-32323, Polyphon NS-98510B

NOTE: Correct composer credit for "Maori Girl" would be: Ignacio Libornio.

same, add unidentified (banjo-1); unidentified=probably Segis Luvaun, Nikolaus Brodsky (vocal-duet)

Berlin, Germany, about April 1928 (before March 1929)

132br	Always (Heimweh). (Irving Berlin)	Grammophon/Polydor-21666
br	Moana Rose. Lied (Luvaun) -voc	Grammophon/Polydor-21417
134br	Nach der Heimat. Volkslied	Grammophon/Polydor-21666
135br	Melodie in F (Rubinstein)	Grammophon/Polydor-21665, Polyphon NS-98514
136br	Romance Of Eve (Luvaun)	Grammophon/Polydor-21665, Polyphon NS-98514
br	Marcheta. Lied (Schertzinger)-voc	Grammophon/Polydor-21417
138 1/2br	Mondnacht. Lied	Grammophon/Polydor-21664
139br	"Lysistrata". Glühwürmchen-Idyll (Paul Lincke)	Grammophon/Polydor-21664
140br	One, Two, Three, Four (Reading) -voc	Grammophon/Polydor-21416
141br	Tell All The World (--)-1, -voc2	Grammophon/Polydor-21416

No further details are presently known about Luvaun.

ACKNOWLEDGEMENTS:

Karlo Adrian, Bruce Bastin, Horst Bergmeier, Benny Brimer, Pekka Gronow, Robert Marsden, Brian Rust

NOTES:

- <1> Brimer to Lotz, 18.04.89.
- <2> George S. Kanahale, *Hawaiian Music And Musicians* (Honolulu: University Press of Hawaii, 1979), p.46.
- <3> Brian Rust, *London Musical Shows On Record 1897-1976* (Harrow: General Gramophone Publications, 1977), p.217
- <4> Brian Rust (ed.), *Gramophone Records of the First World War. An HMV Catalogue 1914-1918* (London: David & Charles, n.d.=1974)
- <5> Karlo Adrian, *Numerical Listing Of Edison Bell Winner, Part 1* (Bournemouth: The Talking Machine Review, n.d.)
- <6> Adrian to Lotz, 22.01.1989. Exact bibliographical details not at hand.
- <7> Brian Rust, *London Musical Shows on Record 1897-1976*, indicates that no recordings were made of numbers from this play.
- <8> John D. Marsden & Kealoha Life, "Hawaiian Music In England", in: Kanahale, op.cit., p.75.
- <9> Erik Wiedemann, *Jazz i Danmark, Volume 2* (Copenhagen: Gyldendal, 1982), pp.30, 57-58, 155-156.
- <10> Karleric Liliedahl, *Svenska Akustiska Grammofon-Inspelningar 1903-28* (Stockholm: Arkivet för Ljud och bild, 1987)pp.141, 166.
- <11> Pekka Gronow, "Hawaiian Music In Scandinavia", in: Kanahale, op.cit., p. 345.
- <12> Pekka Gronow to Lotz, 20.01.1989. Gronow was unable to identify the source.
- <13> Horst H. Lange, *Die deutsche "78er" Discographie der Hot-Dance- und Jazz-Musik 1903-1958* (Berlin: Colloquium, 1978),p.854.

ODEON IN INDIA

Michael Kinnear

ODEON talking machines and disc records were introduced into India in early 1906 by Misquith & Co., who operated a chain of department stores throughout Southern India and Burma. It appears that supplies of the Odeon machines and European repertoire of discs were simply imported by Misquith & Co., through wholesalers in England, as at that point in time, Odeon had no agent or representative in India, Burma or Ceylon. By the end of 1906, Odeon products were being marketed in India through an agency which had specifically been established for the commercial exploitation of Odeon products, by a Mr E. H. Christensen, who traded under the name of The Talking Machine Co., of India.

Before examining the development of Odeon's business interests in India it is interesting to note how the Christensen family became associated with the talking machine industry in India and to do this we must go back into history to a century before.

In 1800, a Maharajah in northern India hired a Welsh painter and sculptor by the name of Jenkin Llewelyn, for the execution of paintings and statuary works at his palace. In 1804, Llewelyn retired from his position with the Maharajah and moved to Calcutta and began his own business as a monumental mason. In 1806, Llewelyn entered into a partnership with an undertaker by the name of Simpson. The name of this firm was Simpson and Llewelyn, and occupied premises at 51 Bentinck Street, Calcutta, in what had previously been the residence of the Governor of Bengal. This "bungalow", with its large rooms and ornate architectural design, provided a good setting in which to display the coffins and memorial stones the firm was producing.

Mr Simpson died in 1812, whereupon Jenkin Llewelyn continued the business in the name of Llewelyn & Co.

The business remained in the family throughout two generations until the death of John Griffith Llewelyn in 1880, when a Mr J. H. Herbert became the sole proprietor. Mr Herbert had taken an Indian wife, and when he expired after a couple of years, his widow assumed control of Llewelyn & Co., employing a European to manage the business, in about 1884. The widowed Mrs Herbert re-married, this time to a Swedish sailing captain by the name of J. H. Christensen. From this marriage several children were born of which the two eldest sons, J.A. and E.H. Christensen became associated with the talking machine industry. J.A. Christensen was the first sales manager of the Calcutta branch of the Gramophone and Typewriter, Ltd. Fred Gaisberg makes mention of his visit in his autobiography "Music on Record" to the Christensen home, whose residence was in rooms above the showrooms of Llewelyn & Co., and how on his (Gaisberg's) return from a visit to Darjeeling, was met at Howrah Railway Station by Christensen, with a "Best, Class 1, hearse" and a pair of fine black horses.

After a couple of years as Sales Manager, J.A. Christensen established his own retail outlet for talking machines and records at number 36-1 Dharamtalla Street, Calcutta, as an agent for The Gramophone & Typewriter, Ltd. In his business, Christensen does not appear to have survived for more than a couple of years.



By mid- 1906, the sound recording industry and the market for talking machines and records in India was booming; The Gramophone & Typewriter Ltd.; The Nicole Record Co. Ltd.; jointly with Nicole Frères (India) Ltd.; H. Bose in association with Pathé Frères of Paris; and Beka Record G.m.b.H., through Valabhdas Lakhmidas & Co., had all made considerable inroads into capturing a large amount of trade in talking machines and the cylinders or disc records. It seems that there was plenty of room for several more competitors in the field. Odeon talking machines and disc records were the product of the International Talking Machine Co, m.b.H., 22-23, 24 Lehderstraße, Berlin - Weissensee, a company registered on 3rd August 1903 in Germany, directed by Frederick Marion Prescott, who had recently resigned his controlling interest in the International Zonophone Company, which had been purchased by The Gramophone and Typewriter, Ltd.

For details of this take-over the reader is referred to the fine series of articles by Frank Andrews, published in *The Talking Machine Review*, Bournemouth:

a) "A Further Look at The INTERNATIONAL ZONOPHONE COMPANY May 1901 - June 1903" Part One *T.M.R.* No.62 1980 pp 1691-1696

b) Part Two *T.M.R.* No.63/4 1981 pp 1717-1725

c) Part Three *T.M.R.* No.65/6 1983 pp 1811-1818

Some eighteen months after its beginning, the International Talking Machine Co, m.b.H., claimed to have repertoire of some 7000 titles - including selections in Arabic, Greek and Turkish, recorded by John Daniel Smoot between the later months of 1903 and mid- 1904. By March 1906, the repertoire of titles recorded by the International Talking Machine Co., m.b.H. had increased to over 11,000 titles - again - with more 'Oriental' selections which had been recorded earlier that year in the middle east by a recording expedition led by John Daniel Smoot.

THE TALKING MACHINE CO. OF INDIA

To market Odeon products in India, The Talking

Machine Co. of India, was established by E.H. Christensen in the later months of 1906, at 51 Bentinck Street, Calcutta, at Llewelyn and Co's showrooms, Post Box 92, Calcutta - with a telegraphic code of "STERLODEO", which indicates that The Talking Machine Co of India operated through an agency arrangement or agreement with Sterling and Hunting Ltd., 81 City Road, London, a company incorporated on 27th August 1906, to take over the British Agency for Odeon and Phonotipia products from the previous agents, the Russell Hunting Record Co. Ltd., located at the same address.

For further information on the history and activities of these companies the reader is referred to:

a) "STERLING" - A catalogue compiled by Sydney H Carter, A History by Frank Andrews, *Talking Machine Review*. Bournemouth. 1975.

b) A Fonotipia Fragmenta by H Frank Andrews, publ. in serial form *Talking Machine Review*, Bournemouth. June 1976 to December 1977, sub paginated F1 to F112, addenda Feb. - April 1979.

Initially The Talking Machine Co. of India, offered for sale various models of Odeon talking machines and selections from the European repertoire of disc records, as no Indian repertoire had been recorded, although a recording expedition was organized to begin at Calcutta in December 1906. It is not known who the recording experts for the Odeon recordings tours were. The matrix code for Indian recordings was the letter "K" (possibly indicating Kalkutta), utilized as follows:

K for 7 1/2 inch (19cm) discs
xK for 10 3/4 inch (27cm) discs
xxK for 12 inch (30cm) discs
xxxK for 13 3/4 inch (35cm) discs

For the numerical series of catalogue numbers, recordings in the 7 1/2 inch (19cm) size run between 2250 and 2700; in the 10 3/4 inch (27cm) size from 94000 (Red



labelled double-sided discs), 95000 up (Brown labelled double sided discs), and from 96000 (Red labelled double sided discs). It is thought that the 96000 series was reserved for recitations from the Koran, as such recordings are the only known examples or listings in this series. It is not known at this stage if any 12 inch (30cm) or the single-sided 13 3/4 inch (35cm) discs were made.

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1908 Odeon advertisement

Advertisements in some Calcutta newspapers of this time also give a double-sided letter series of numbers beginning at C-1, and so forth, but as examples of the discs by the artists named of the same titles have been found with single-face numbers, it is believed that use of the C-numbers were simply 'control numbers' used by the advertisers.

For the distribution of the disc records and machines, The Talking Machine Co. of India, itself, was the wholesaler for eastern India and Burma. They appointed the Empire Trading Company, of 35 Meadows Street, Bombay, as wholesale agents for western India. The Empire Trading Company had previously been the whole-sale agents in western India for the Gramophone and Typewriter Ltd., to the end of 1907, but relinquished the "Gramophone" agency in favour of the Odeon appointment. For southern India the wholesale agents were M. Tara and Company, 186 Broadway and 6 Esplanade, Madras, they were also the wholesale agents for southern India of Nicole Frères (India) Ltd. At about this time (early 1908) an agency depot was also established for Ceylon under the title of The Talking Machine Company of Ceylon, at Colombo. This appears to have been directly under the control of the parent concern, International Talking Machine Company m.b.H., Berlin. After taking recordings in India, the Odeon recording team travelled onto the Malay States, China and the Dutch East Indies. Recordings from this section of the tour were released in the 90000 and 91000 series.

The first releases of the Odeon indian repertoire to go on sale in India during March 1908, included recordings by Babu Kasi Nath Chatterjee, Miss Nori (Narasundari Dassi), both of the Star Theatre, Mr J. N. Bose (amateur), Mr S.N. Ghose and Miss Kiron (Surenda Nath Ghose - more popularly known as Dani Babu and Kiron Bala), along with instrumental recordings of the Sanai (indian oboe), by Talim Hussain of Lucknow, whose many recordings, on cylinders for H Bose, and on discs for the "Gramophone", "Nicole" and "Beka" labels had proved to be extremely popular.

1908 was a year of mixed fortunes for the several

An examination of numerous 10 3/4 inch ODEON RECORD discs in the 94000 and 95000 series indicate that the first Odeon recording tour of India began at Calcutta in late 1906 or early 1907, and progressed via Benares, Lucknow, Cawnpore, Delhi Amritsar, Lahore, then to Bombay before returning to Calcutta, taking about 700 recordings on the tour. It seems that releases of these recordings in the 94000 (Red label) and the 95000 (Brown label) series, were run concurrently, from the advent of these discs onto the Indian market in March 1908.

competitors in the sound recording industry in India, for although the market for disc records and talking machines had grown dramatically, the ideals of some recording companies to capitalize on this prospering market was proving to be beyond their marketing strategies. Of the prominent companies, The Gramophone Co. Ltd., had completed three recording tours of India, had a vast network of retailers to sell their products and had erected a record pressing factory in Calcutta, to provide for immediate supply of their records. The Beka Record G.m.b.H., Berlin, in association with Valabhdas Lakhmidas & Co. Bombay, had also completed three recording tours of India and offered a catalogue of some three thousand titles in the Beka Indian Repertoire.

The Nicole Record Co. Ltd., London had failed in 1906, leaving its outlet in India, Nicole Frères (India) Ltd., Calcutta, struggling on with a repertoire of some 700 titles, eventually to retire from the Indian market. The Indian manufacturers, H. Bose, whose H. BOSE'S RECORDS cylinders, made initially in association with Pathé Frères, Paris, but by 1906 were being made in Calcutta - was losing ground quickly as the phonograph and cylinder records gave way in popularity to the disc playing talking machine, and despite the transference of several cylinder titles to vertical cut discs, made by Pathé Frère, H. Bose's prominence in the market was being rapidly eroded. An attempt to introduce Indian manufactured disc records by Binapani Recording Co, Calcutta, floundered after only a few months of existence, while in Bombay, T.S. Ramchunder & Bros'. 'RAMAGRAPH DISC RECORDS' manufactured by Lyrophonwerke Adolf Leiban & Co., Berlin had achieved great success in western India. With ever increasing competition, it was not long before the number of retail merchants reached saturation level and in an effort to encourage the general record buying public in India to keep purchasing new titles, a price war ensued and saw the retailer merchants left with practically no margin of profit. In this situation, a large number of the retailers were quite happy to shift their allegiance from one "brand name" to another if the prospects of moving the products looked good.

Thus with the emergence of ODEON RECORD onto the Indian record market, The Talking Machine Co, of India, was faced with the problem of getting their discs and machines stocked by the recognized retailers, as most had already taken on "Gramophone", "Beka" or "Nicole" discs and machines, and indeed, often acted as talent scouts for these companies. Much of the better talent available for recording had already been 'captured' by the early starters in the sound recording industry of India.

In the few years since The Gramophone & Typewriter, Ltd., had taken their first recordings in late 1902, many renowned vocalists and instrumentalists in India had developed a keen sense of exploiting the recording companies. Before long, artists were demanding totally exorbitant fees to have their recordings made. While the Gramophone, Nicole, Beka and Pathé companies seemed willing to obtain their recordings by negotiation with the recording artists, the emergence of Odeon and other German recording companies wishing to carve a niche in the Indian record market, a different strategy was called for to obtain an Indian repertoire. The retail traders were asked to locate and secure artists to be recorded free of charge to the recording company, in consideration of a much larger

profit margin for the trader and a lump sum cash payment to the trader, which was 'supposed' to find its way back through the 'broker', to the recording artists in the manner of a consultants fee. In theory, it was a good idea which should have provided the Odeon label with newly recorded product and a network of reliable retailers to ensure a good supply of new releases, tailored to the requirements of each area in which this scheme was proposed.

Unfortunately for Odeon, the marketing strategy took so long to negotiate and organize that almost two years passed before Odeon was in a position to conduct the recording tour. In the interim, Sterling and Hunting Ltd., in London, with whom The Talking Machine Co. of India, had made the agency agreement to represent Odeon in India, had relinquished control of the Odeon and Fonotipia. Barnett, Samuel & Sons, Ltd., 32/34/36 Worship Street, London, EC2, had become the new sales and recording agency in August 1908.

The Talking Machine Co, of India, had made a strong start in introducing Odeon products in the early months of 1908, but by mid 1910, had become relatively inactive, either because of the changed corporate structure in Europe, or the frustration of its recording and marketing endeavours in India during these couple of years. Clearly, the writing was on the wall for The Talking Machine Co, of India, during the later months of 1910, when E.H. Christensen moved the business from his family residence at 51 Bentinck Street, Calcutta, to 3 Waterloo Street, Calcutta, and placed what remained of the business in the hands of Debrunner, Margrett and Co., who became the managing agents of The Talking Machine Co, of India, quite possibly just to clear up the accounts and whatever stocks of machines, parts and records that remained. In October 1910, new agents were appointed to handle Odeon's products in India and Burma. However, The Talking Machine Co, of India continued to operate with its remaining stocks through Debrunner, Margrett and Co.

In 1912, Debrunner, Margrett and Co, and what business remained of The Talking Machine Co, of India, relocated to 1 Lal Bazar Street, Calcutta, where the name of the managing agents was changed to Debrunner, Macdonald and Co. But by the early months of 1913, the premises at 1 Lal Bazar Street, had been vacated - thus ending the first phase of Odeon's business interests in India.

VALABHDAS LAKHMIDAS AND CO.

In October 1910, the talking machine and record traders in India were advised that Valabhdas Lakhmidas and Co., 15 Elphinstone Circle, Fort, Bombay, with branch offices in Calcutta at 69-5 Canning Street, and 49-2 Bentinck Street, (next door to Llewelyn and Co.) Chandni Chowk, Delhi, 5 Broadway, Madras, and 90 Dalhouse Street, Rangoon, Burma, had been appointed as sole agents for Odeon and Jumbo Products in India and Burma, with the exception of the Madras Presidency, where The Talking Machine Company, of Ceylon, through its branch office at 3-4 Blacker's Road, Nursingapuram, Madras, were to be the agents for southern India.

The appointment of Valabhdas Lakhmidas and Co., as sole agents for Odeon products in India and Burma, was precipitated to a great extent by developments within the corporate structure of the companies which then controlled Odeon in Europe, and by the expanding business of Valabhdas Lakhmidas and Company, by 1910 this company

was The Gramophone Co., Ltd's most formidable rival in the sound recording industry of India. Before relating the appointment of this company to represent "ODEON" in India and Burma, we should summarize its history.

Valabhdas Lakhmidas and Co., was established in



Valabhdas Runchordas



L.R. Tairsee

December 1902, under the name of Valabhdas Runchordas and Co., at Hummum Street, Fort, Bombay, with a working capital of one million rupees. The partners in this business were Valabhdas Runchordas (1875-1945) and Lakhmidas Rowji Tairsee (1876- ?), both prominent members of the Bhatia community of Bombay.

Valabhdas Runchordas had been a partner (since 1898) in the firm of East India merchants named Churchill and Hoosein, 101 Leadenhall Street, London, 9 St James Square, Manchester and at Elphinstone Circle, Fort, Bombay.

Lakhmidas Rowji Tairsee came from a well respected family with considerably large land ownership and investments in the Bombay Area.

As general merchants of imports, the firm was chiefly interested in such lines as cycles, hardware, medicine, soaps, but also held agencies for The National Phonograph Co., New York (Edison phonograph and cylinders), The Columbia Phonograph Co, General, London, and Pathé Frères, Paris. With these lines the business was achieving great sales success to the extent that by 1905, they had become one of the largest talking machine concerns in the Far East. In May 1905, the name of the company was changed to Valabhdas, Lakhmidas and Co., simply to denote that Mr. Lakhmidas Rowji Tairsee was a partner in the firm.

By mid 1905, Beka G.m.b.H., Berlin had begun negotiations with Valabhdas Lakhmidas and Co. to arrange the artists and locations for a recording expedition by the Beka recording experts Heinrich Bumb and Max Hadert. As part of a world wide recording tour, the Beka team arrived in Bombay on 18th November 1905. With the assistance of Valabhdas Lakhmidas and Co., in Bombay, and this firm's Calcutta agency, A.H. Ghuznavi and Co., at 7 Bow Bazar Street, Calcutta, the Beka recording experts took some 350 recordings in India and departed Calcutta on 21st December, en route to Burma.

In January 1906, Valabhdas Lakhmidas and Co., announced that they had been appointed sole agents in India, Burma and Ceylon for the Beka Record G.m.b.H., and that stocks of the Beka European records would be available in February, and the Indian repertoire in March.

To market the Beka product and other talking machine lines, the company had set up a separate business by the name of The Talking Machine and Indian Record Co., at 36 Churchgate Street, Fort, Bombay, and a branch depot at 7 Bow Bazar Street, Calcutta.

During 1906, the sales of Beka records in India were strong enough for the Beka Record G.m.b.H., to organize a further recording tour of India to begin in January 1907. This second recording tour of the Beka recording experts took some 600 more Indian recordings at Bombay, Lucknow, Benares and Calcutta.

Besides Beka talking machines and disc records, Valabhdas Lakhmidas and Co., had also introduced their own brand of talking machine which were manufactured by Carl Lindström G.m.b.H., Berlin, and marketed in India under the name of "Grand-o-Phone". In March 1908, Valabhdas Lakhmidas announced that the PHON-O-PHONE Indian Disc Record, would shortly be placed on the market to compete with the ZONOPHONE RECORD which was being marketed by The Gramophone Co, Ltd. The PHON-O-PHONE record was used to reissue some of the earlier BEKA GRAND RECORD titles which had been on the market in India between 1906 and 1909, but due to slow sales, had been deleted from the catalogues. The PHON-O-PHONE record was marketed at a cheaper price than BEKA in 1909. By mid 1910, Valabhdas Lakhmidas were the representatives in India for Beka Record G.m.b.H. Berlin, Columbia Phonograph Co. General, London and Carl Lindström A.G. Berlin, and it was to prove fortuitous for Valabhdas Lakhmidas and Co., whose association with the Beka and Lindström companies, which merged in Europe during 1910, also led to representing Odeon in India as the following sequence of events will show.

In July 1910, the talking machine manufacturers, Fritz Puppel G.m.b.H., 35-36 Bouche Strasse, Berlin, was merged with Beka Record G.m.b.H., to form Beka Record A.G., 75-76 Heidelbergerstraße, Berlin, and a month later, the Puppel-Beka merger was itself absorbed into amalgamation with Carl Lindström A.G., whose head offices were at Große Frankfurterstraße 137, Berlin.

It is interesting to note that during late 1909 and early 1910, Barnett Samuel & Sons, Ltd., 32-34-36 Worship Street, London, E.C. who were the British wholesale agents of Fonotipia Ltd., and controlled the Odeon, Fonotipia and Jumbo record labels, had sent sales representatives on tour to the Far East including India. From late 1909, Valabhdas Lakhmidas and Co., introduced a new brand of talking machine that was marketed by the name of VIEL-O-PHONE, a German manufactured machine. In October 1910, it was announced that Valabhdas Lakhmidas and Co., had been appointed sole agents in India and Burma for Odeon and Jumbo records, for which Barnett Samuel & Sons Ltd., were the sole controllers for Great Britain and the Colonies - of which 'British' India was a part. It seems from this development that Barnett Samuel & Sons, Ltd., were instrumental in reactivating the representation of the Odeon record label in India. It was also announced that an Odeon recording tour of India and Burma, beginning in December 1910, would also be undertaken, this being only the second recording tour of India since the original Odeon agents in India, The Talking Machine Co, of India, had organized the initial recording tour in late 1906.

In the meantime, Valabhdas Lakhmidas and Co., had organized no less than four recording tours of India (between 1905 and 1910) for the Beka Record G.m.b.H.,

and by mid 1910, had released a catalogue of some 3000 titles in the Beka Indian repertoire. The new Indian repertoire of ODEON RECORDS was expected on the market by April 1911, continuing the 94000, 95000 and 96000 series. Although at the time there were about a dozen German and English recording companies actively recording in India in association with Indian businesses, the market was dominated by The Gramophone Co. Ltd., Calcutta, and Valabhdas Lakhmidas and Co, Bombay. The acquisition of several "brand names" had grown to the extent that India was said to have been overrun by German made talking machines, and the business of Valabhdas Lakhmidas and Co, was divided into two distinct operations whereby Lakhmidas Rowji Tairsee managed the original company as "General Import and Export" merchants. The talking machine, records and accessory lines were controlled by the Talking Machine and Indian Record Co., managed by Valabhdas Runchordas. By mid 1911, the head offices for both businesses were relocated to 8 Homji Street, Fort, Bombay.

In July 1911 Carl Lindström A.G., Berlin, acquired control of Fonotipia Ltd., and the International Talking Machine Co, m.b.H., with its associated record labels, Fonotipia, Jumbo, Odeon and Beka, as Carl Lindström A.G., already controlled Beka Record A.G. These acquisitions now meant that The Talking Machine and Indian Record Co.'s European connections were all controlled by the one company. In an attempt to stimulate interest in the recently recorded Indian Repertoire of ODEON RECORDS, and rationalize the product range, the talking machine trade was advised in November 1911, that the Beka Record A.G.'s arrangement with The Talking Machine and Indian Record Co., for exclusive sale of their records had been terminated. Traders interested in obtaining stocks of the Beka Indian and Burmese repertoires should apply to Messrs. O. Ruhl, 77 City Road, London E.C., the sole agents for Great Britain. This offer does not appear to have been taken up in any serious degree, for by early 1912, The Talking Machine and Indian Record Co., which had been informally known as "The Beka Record Agency" now became known as "The Beka, Odeon and Jumbo Record Agency" (and continued to use this subtitle until 1927).

By a strange turn of events, Odeon was again frustrated in its efforts to secure a foothold in the Indian record market when a trade boycott on German made goods was imposed in 1912. The trade boycott was vigorously

endorsed by the 'British' Government of India and no doubt pleased the Gramophone Co. Ltd., who sought to monopolize the sound recording industry of India. The restrictions placed on German made goods forced Valabhdas Runchordas to obtain parts and accessories for his talking machines from other countries including supplies from E. Pailard & Cie. and Herman Thorens, both of Ste Croix, Switzerland. It is not known how effectual the trade boycott was on the supply of records from Germany to The Talking Machine and Indian Record Co., in terms of quantity.

From the recording tours of India between 1906 and 1912, wherein some 2500 recordings had been taken, The Talking Machine and Indian Record Co., was able to place on the market about fifteen new double-sided disc releases per month, between 1912 and mid 1913. In the later months of 1913, no new Odeon releases were being advertised although The Talking Machine and Indian Record Co., continued to advertise the availability of both Beka and Odeon records in the Indian repertoire.

By 1914, the catalogue of Beka and Odeon records being marketed in India had been reduced to some 300 double-sided discs, a mere 10% of the selection that these two record labels had offered to the public between 1906 and 1913. Clearly, the trade boycott had a detrimental effect on the sales of Beka and Odeon records in India.

Endeavouring to sustain

his business activities, Valabhdas Runchordas established another company under the name of The Viel-o-phone Co, Ltd., with the intention of manufacturing his own disc records in India. The Talking Machine and Indian Record Co., had been the sole agents since 1912 for Edison Bell products, including the English repertoire on THE WINNER records, and had also some of their titles manufactured on VIEL-O-PHONE GRAND RECORDS labelled discs for the Indian market. Valabhdas Runchordas had hoped that James E. Hough of J.E. Hough, Ltd. (Edison Bell Works) London, would assist in providing the equipment and machinery required to record and manufacture disc records in India. Valabhdas Runchordas travelled to Europe in 1914 to acquire the recording machinery required to establish his record factory, and also the matrices of the Indian repertoire which were held by Carl Lindström A.G. in Berlin. Neither J.E. Hough, Ltd., nor Carl Lindström A.G., were willing to provide Runchordas with a record manufactory plant, although Runchordas was successful in obtaining the shells and galvanos for a large variety of titles of the Indian repertoire held by Carl

فہرست اودین رکارد
۳۰ اپونے گیارہ اینج قیمت سے

صمد فون ایس نمبر

Hamida Jan

حمیدہ جان {	خدا جانے کہاں بیجا لگی وحشت میری دلکی - بھیروں توانی {	95006	1
" {	کھڑا ہے دیر سے عاشق کفن باندھے ہوئے سرے {	95108	
حمیدہ جان {	بہی خیر وحشت کے سامان ہوتے جاتے ہیں - غزل - حمیدہ جان {	95500	2
" {	دل سینہ میں بیتاب ہے پہلو میں جگر آج - غزل عزیز جان {	95557	
ماسٹر شوری بلند آواز سحر علی			
	کیا انصاف ہے تمہا انصاف ہے - سنگین بکاوی - {	95275	3
	گھبراے دریا کے دکھلاؤ طوف میرا - کرشمہ قدرت {	95276	
	مورے ستیاں نہ گھبراے رے - نور جہاں - {	95277	4
	بے وفائی سے میں تیری سنگین بکاوی - {	95278	
	واہ رے بالم مورے من بڑھو - کرشمہ قدرت {	95281	5
	تو گنیاں موہیاں پہچان لو - بکرم بلائی {	95282	

Front page ODEON Indian catalogue 1914

Lindström A.G. which had previously been released on BEKA and SINGER RECORDS labelled discs, but was not given access to the Odeon Indian repertoire.

Runchordas then travelled onto America hoping to acquire equipment and machinery there, but he was not successful there either.

In Japan, however, Runchordas found the co-operation he needed and by the end of 1914, The Viel-o-phone Co, Ltd., Bombay, began manufacturing disc records under the trademarks of VIEL-O-PHONE GRAND RECORD and PHON-O-PHONE RECORDS which included not only reissues of BEKA and SINGER RECORD selections, but also newly recorded titles.

During Valabhdas Runchordas' absence from India, his partner Lakhmidas Rowji Tairsee had become disillusioned with the declining prospects of the sound recording industry in India, and soon after the return of Runchordas in late 1914, Tairsee severed his connection with Valabhdas Lakhmidas and Co., and set up his own business as 'General Merchants' under the name of Lakhmidas and Co., with offices in the same building as his former partner at 8 Homji Street, Fort, Bombay.

The name of Valabhdas Lakhmidas and Co., reverted back to Valabhdas Runchordas and Co. in 1917, with Runchordas as the sole Proprietor. This business, along with The Talking Machine and Indian Record Co. and The Viel-o-phone Co, Ltd., were all re-located to Sirdars Mansions, 70 Apollo Street, Fort, Bombay, during 1917 and although The Viel-o-phone Co, Ltd., continued to market VIEL-O-PHONE talking machines and disc records along with the cheaper priced PHON-O-PHONE record with some success, the effects of firstly the trade boycott, and secondly the war years between 1914-1918, had reduced the business of The Talking Machine and Indian Record Co., as sole agents for Beka, Odeon and Jumbo records, almost to the point of extinction. There had not been any new releases of ODEON RECORDs in the Indian repertoire marketed since 1913, and no new releases of Beka recordings since 1912.

In 1919, having retained the agency during the war years, The Talking Machine and Indian Record Co., began to advertise the ODEON RECORD again and to promote the GRAND-O-PHONE talking machine which had originally been manufactured by Carl Lindström A.G., Berlin, - however, these Odeon releases were simply re-pressings of earlier issues, some with newer style labels, - and the marketing of the GRAND-O-PHONE talking machines which were being assembled in India with German, Swiss or Indian manufactured components.

During the war years, The Gramophone Co, Ltd., Calcutta, had benefited from having a record manufacturing factory and cabinet fabrication plant in India and had virtually monopolized the trade in Asia. Some years earlier, there were about a dozen active companies competing for a part of the talking machine and record trade in India, but by 1920, The Gramophone Co. Ltd., Calcutta, and The Viel-o-phone Co. Ltd., Bombay, were the only active recording companies in India. In fact, during the early 1920's the number of active record labels in India could be counted on one hand. 1- HIS MASTER'S VOICE - The Gramophone Co, Ltd. Calcutta. 2- ZONOPHONE RECORD - The Gramophone Co, Ltd. Calcutta. 3- VIEL-O-PHONE -The Viel-o-phone Co, Ltd. Bombay. 4- PHON-O-PHONE - The Viel-o-phone Co, Ltd. Bombay. 5- RAMAGRAPH -T.S. Ramchunder and Bros. Bombay.

In 1923, Valabhdas Runchordas suffered yet another blow to his business interests when the building in which his companies were located, Sirdars Mansions, 70 Apollo Street, Bombay, was gutted by fire forcing Runchordas to move his business to his bungalow - known as "Infinite" - situated in Mogul Lane, Mahim, a northern suburb of Bombay, with branches of The Viel-o-phone Co, Ltd., The Talking Machine and Indian Record Co., and Valabhdas Runchordas and Co., at Calcutta, Madras and Rangoon in Burma.

For a couple of years the record pressing plant of The Viel-o-phone Co, Ltd., was located at Cadell Road, Mahim, quite near to Runchordas' bungalow, but with the cessation of record pressing in 1928, the machinery was removed to the bungalow where it was left to rust away. Runchordas had also introduced at about this time some cheaply priced talking machines known as the "Ganaphone", "Valaphone" and "Ragaphone" models.

By 1925, it was quite clear that Carl Lindström A.G., Berlin, had very little interest in India, even though the company had representation there. No new product had been released since 1913, neither had any further recording tours been undertaken over the years to ensure a continued presence of the label in India.

The Talking Machine and Indian Record Co., despite being informally known as "The Beka, Odeon and Jumbo Record Agency", had been reduced to a mere selling off depot of old stocks of these labels and Carl Lindström A.G.'s interests in the record industry in India had practically ceased.

Valabhdas Runchordas continued in business for many more years, eventually selling off what remained of The Talking Machine and Indian Record Co., to The Britannia Talking Machine Co., of 184 Dhartamtulla Street, Calcutta, and with a branch at 1st Floor, 407 Kalbadevi Road, Bombay, in 1937.

The Viel-o-Phone Co, Ltd., continued in business into the 1940's, but was by then basically just supplying spare parts for talking machines - many of which Runchordas had been instrumental in introducing to India over the past several decades.

It is said that in his later years, Valabhdas Runchordas could often be seen wandering around Bombay in his *lungi* (loin cloth) and blazer, with a bundle of legal papers under his arm - discussing with the record traders his many legal confrontations with The Gramophone Co. Ltd. - certainly he had over some forty years constantly challenged The Gramophone Co. Ltd's hand by his keen sense in catering to the Indian record buying public. When Valabhdas Runchordas died in about 1945, it is believed that as he had no heir to his estate, everything was sold up and given to charity.

The ODEON RECORD label, as represented in India by The Talking Machine and Indian Record Co., had for all practical purposes become a dormant participant in the sound recording industry of India, although in other areas of Asia, such as Dutch East Indies, Hong Kong and Ceylon, the ODEON RECORD label continued to have a high degree of success through the local agents in these areas.

In October 1925, the Columbia Graphophone Co. Ltd., London, acquired the controlling interest in Carl Lindström A.G., Berlin, and its associated companies, including the International Talking Machine Co. m.b.H. factory, Odeonwerke, at Weissensee, Berlin. Whereupon the Columbia

(International), Ltd., was established on 3rd October 1925, with its offices at 102-108 Clerkenwall Road, London, E.C. - a holding company to administer the Columbia empire in several countries.

HANSEATIC TRADING COMPANY, LTD.

Although mystery surrounds the foundation of the new controlling company for Odeon products in India and Ceylon, the control of Odeon's business interests in India and Ceylon, by 1928, was through the Hanseatic Trading Company, Ltd. The director in Charge of India was a Mr. Jhanke, with offices at 139 Medows Street, Fort, Bombay, and an office in Ceylon at Chatham Street, Fort Colombo, under the management of Mr. E.A. Wild.

Equipped with the new Western Electric recording system which had been adapted by Carl Lindström A.G., Berlin, - indicated on the records by the symbol similar to pound sterling £ along with the initials of the recording engineer in charge - The Hanseatic Trading Company, Ltd., had organized recording tours of India and Ceylon, led by German recording engineers supplied by Carl Lindström A.G., Berlin. *[This symbol is actually an ornamental letter L, standing for Lindström. - EB]*

Up until 1929 there had been no new recordings taken in India by Odeon since 1912, although the company had been quite active in taking recordings in other areas of South Asia, particularly in the Dutch East Indies and Siam.

The recording engineers sent to India by Carl Lindström, A.G., Berlin, usually arrived in India in during November, and continued their record taking work through to March or April of the following year. They then proceeded on to Burma, Siam, the Malay States and the Dutch East Indies.

The names of Mr. Hassfurt, Mr. Huebner and Mr. Scholziger of Berlin, have been given as some of the recording engineers. For the 1929 recording sessions in India, Mr. Scholziger has been reported as the recording expert in charge, but several elderly vocalists and musicians who actually participated in the 1929-30 recording sessions, have indicated to me personally that the name of the recording expert for the 1929 sessions was Siegfried Franz.

The recordings made with the new system also introduced a new matrix code of Ke beginning at - Ke 1, and a new catalogue numbering series was introduced for the new Indian repertoire. As far as it is known, only 10 inch size matrices were used: A245 000 (Blue Label), and A245 800 (Red Label). The first of the new series of Odeon recording tours of India, began in late 1929 under the leadership of Siegfried Franz. While the recordings were being taken, new wholesale distributors were appointed for the forthcoming releases.

From 1929, the new wholesale agents for ODEON and PARLOPHONE products appointed by Hanseatic Trading Co. Ltd., Bombay, were:

The Cosmos Engineering Co, (India) Ltd., 134 Medows Street, Fort, Bombay. Managing Director: George Wartenberger (for western India)

C.E. Woods-Scawen, 7 Second Line Beach, Madras. Manager: C.E. Woods-Scawen (for southern India)

N.B. Sen and Bros., 1 Esplanade East, Calcutta. Manager: B.B. Sen (for eastern India)

Some four hundred recordings were taken in India by Siegfried Franz in 1929 and 1930. The Matrices were shipped to Berlin where the discs were manufactured at the Weissensee factory known as the Odeonwerke. It is

interesting to note that The Cosmos Engineering Co. (India) Ltd., were offering for sale, supposedly 'new' Odeon double - sided acoustic records, size 10³/₄ inch red labelled discs, up to mid 1931, but these recordings had been taken in about 1910.

Once again, Odeon products had poor representation in India due to the fact that The Gramophone Co, Ltd., had engaged nearly all of the reliable record retailers as exclusive HMV dealers, most of whom were hesitant to take on Odeon products for fear of reprisals in terms of their marketing agreements with The Gramophone Co. Ltd. An attempt was made to establish a separate chain of retail outlets for the new ODEON records, in an effort to bypass the monopolization of the record market which The Gramophone Co. Ltd., held.

In Bombay, one such store known as Empire Phono, Kalbadevi Road, was established by Hasmmukhlal J. Jagirdar and D.D. Kanga, and operated from 1929 to 1934. This was the prime ODEON retail outlet at the time, and also sold all other brands of Indian records through an arrangement with Bombay Phono and Record Agency, one of the prime HMV dealers in the city.

Despite its promising beginnings, this most recent attempt to re-establish Odeon products on the Indian market again failed to make any great impact with the general record buying public. However, developments in Europe during early 1931 between Columbia Graphophone Co, Ltd., (who controlled Odeon) and the Gramophone Co., Ltd., were to totally change the record market in India.

The years of the great depression between 1929 and 1931 had witnessed a massive slump of record sales, resulting in the closing down of many recording companies to the extent that it threatened the survival of even the market leaders.

Rather than compete in a diminishing market, Columbia Graphophone Co., Ltd., (and its associate interests) and the Gramophone Co., Ltd., were merged and controlled by a new company, Electrical and Musical Industries Limited, which was incorporated on 20th April 1931. E.M.I. Ltd., (as it was known) became the controlling company with global affiliations that formed possibly the largest sound recording concern in the world, operating such record labels as: HIS MASTER'S VOICE, COLUMBIA, PARLOPHONE, REGAL and ZONOPHONE, along with ODEON and PATHÉ through its associated companies.

As the Gramophone Company Ltd., held the majority interest in the Gramophone Company Ltd., in India, who - at the time of the incorporation of E.M.I. Ltd., - were the only record manufacturers in India, it was decided to open up the record manufacturing and distribution system in India, to give on one hand, an appearance of competition by the introduction of COLUMBIA records and a re-launch of ODEON records, and on the other hand, to extend the record pressing facilities, by offering a custom pressing service to what were known in India as 'private record companies'. Instead of just pressing records on its own labels - HMV, THE TWIN, and ZONOPHONE RECORD, the relatively new record pressing plant (opened in 1929) of the Gramophone Company Ltd., at Dum Dum in India, now under the control of E.M.I. Ltd., in England, were offering a record pressing service to no less than thirty 'private record companies' that had been set up in India, Burma, Siam, the Malay States, Singapore and the Dutch East Indies.

The Gramophone Company Ltd., had established The

Twin Record Company Ltd., at the Gramophone Company's headquarters at 139 Beliaghata Road, Calcutta, in 1927, offering cheaper priced re-issues of records that had previously been marketed as HMV or ZONOPHONE RECORD discs. THE TWIN record was distributed via separate retail outlets known as The Twin Record Depôts in several cities in India. This venture had proved to be quite successful in what appeared to be competition to The Gramophone Company in India, but was in fact a subsidiary business owned and operated by the Gramophone Company Ltd.

In 1931, following the successful introduction of THE TWIN records, the Columbia Graphophone Company Ltd., was established in India at 29 Waterloo Street, Calcutta, with Sir Ernest Fisk as Managing Director. Agents, S. Rose and Co., 24 Rampart Row, Bombay (for western India), T.E. Bevan and Company, Grosvenor House, 21 Old Court House Street, Calcutta, (for eastern India) and the Electrophone Co., The Mall, Lahore (for northern India), were appointed wholesale agents and offered the record buying public a new repertoire of Indian music, recorded by Columbia recording engineers at the studios of the Gramophone Company Ltd., in Bombay, Calcutta and elsewhere.

By 1932 it appeared that the sound recording industry in India was experiencing a resurgence through what appears to be three separate record companies - The Gramophone Co., Ltd., (HIS MASTER'S VOICE, ZONOPHONE RECORD), The Twin Record Co., Ltd., (THE TWIN), and Columbia Graphophone Co., Ltd., (COLUMBIA), although in fact all three companies were actually controlled by E.M.I. Ltd., in London. Even though The Viel-o-phone Co., Ltd., (VIEL-O-PHONE), T.S. Ramchunder and Bros., (RAMAGRAPH) and Hanseatic Trading Company Ltd., (ODEON) were active, albeit in very minor roles, The Gramophone Company Ltd., still held a virtual monopoly in the sound recording industry of India.

With the establishment of Columbia Graphophone Co. Ltd., in India, the previous arrangements with the wholesale agents of ODEON and PARLOPHONE products were terminated, bringing to an end the third attempt by the controllers of Odeon products to establish a foothold in the sound recording industry of India. The shells and galvanoes of the recordings which had been taken in India during 1929 and 1930, and manufactured in Berlin, Germany, were shipped in 1934 to the Dum Dum factory of the Gramophone Company Ltd., where most titles were re-pressed for distribution by new agents, whose activities will now be related.

"ODEON" IN INDIA FROM 1932 to 1938

The introduction of the 'electrical' recording process had provided the recording industry with a new enthusiasm to develop markets for sound recordings in any areas, and the oriental markets were no exception to this strategy. The sound recording industry throughout the whole of Asia had been a very lucrative source of income for any company that was prepared to grapple with the prospect, and although there had been many failures, there were also several successes. The Victor Talking Machine Company and the Columbia Phonograph Company held between them, a virtual monopoly of the Chinese and Japanese markets through their associated companies in these areas, while in south east Asia, which included Hong Kong, Indo-China, the Federation of Malay States, Singapore, the

Philippines, the Dutch East Indies and Siam, were the domains of The Gramophone Company Ltd., of London, and Deutsche Grammophon A.G. of Berlin, the latter who through its associate company, Musica, G.D., had succeeded with the HINDENBERG RECORD labelled discs, in appearing to be the dominant sound recording company in south east Asia.

Carl Lindström A.G., Berlin, of Schlesische Straße 26, Berlin, SO 33, Germany, had been acquired by Columbia Graphophone Company Ltd., in October 1925, but prior to this merger, the overseas markets of Carl Lindström A.G., had been handled by the Dutch registered company, Trans-Oceanic Trading Company, Amsterdam, (Trans-oceanische Handel Maatschappij). The representation of ODEON in India had been through Valabhdas Runchordas, at least up until 1925, but it is not known whether Runchordas was responsible to Carl Lindström, A.G. Berlin, directly or to its overseas holding company.

In early 1928, the ODEON trade mark was registered (or re-registered) in several Asian countries. The registration of the trade marks in these countries were submitted on behalf of Carl Lindström, A.G. by its representatives (in these areas), Hanseatic Trading Company Ltd., who were acting on behalf of Freudenberg and Company G.m.b.H., Bremen, Germany. How these several companies interacted is still an unsolved mystery. The controlling company representing Carl Lindström A.G. Berlin, in India and other Asian countries during 1928 and 1933, is always given as the Hanseatic Trading Company Ltd.

In April 1932, the Hanseatic Trading Company Ltd., Post Box 531, Bombay, had placed advertisements in the vernacular newspapers of India, advising that ODEON products would soon be available again and that wholesale agents were being appointed to cater for the record trade's requirements.

Between 1908 and 1932, all ODEON records in the Indian repertoire had been manufactured at International Talking Machine Company m.b.H., "Odeonwerke", Berlin, Weisensee, Germany (and also possibly between 1908 and 1912 at The Crystalate Manufacturing Company Ltd., Tonbridge, Kent, England), but with the ODEON record label now under the control of E.M.I. Ltd., all shells and galvanoes used to make the discs of the Indian repertoire - that is all those that had not been destroyed or scrapped. (Basically only those parts for recordings taken during 1929 - 1930 using the electrical recording method) - were shipped to the Dum Dum record factory of the Gramophone Company Ltd., India, as were the parts to make the Siamese, Malay, Burmese and other south Asian repertoires which would also, from now on, be manufactured at the Dum Dum factory.

New wholesale agents were appointed in India and other regions of south Asia, who besides being responsible for the distribution of the finished discs that were to be released and both acoustic and electric talking machines, would also organize and co-ordinate the recording sessions in their territory. The administration of this re-organization of Odeon's interests in India was controlled by Carl Lindström A.G., Berlin, through their representatives in India, Hanseatic trading Company Ltd., who in turn engaged the wholesale agents.

By late 1932, the wholesale agents which had been appointed for India were:

a) RUBY RECORD COMPANY, 1st and 2nd Floor, Dady House, 48-52 Churchgate Street, Fort, Bombay. Directors -

Rustom D. Sethna, Hasmukhlal J. Jagirdir. Telegraphic address - ODEOPHONE

b] SARASWATHI STORES, 2/159 Mount Road, Madras. Proprietor - A.V. Meiyappan.

c] TAYLORS GRAMOPHONE SALOON, 15-4 Chowringhee (Grand Hotel Arcade), Calcutta. Proprietor - W.R.E Taylor.

All of these wholesale agents advertised their businesses as being Sole Agents for Carl Lindström A.G. Berlin AND The Parlophone Company Ltd., London and usually mentioned on their business stationery that they were the sole distributors of ODEON and PARLOPHONE records and portable machines

A sub-agent of Saraswathi Stores for the Kamataka district of south India was the Tas-o-phone Company, of The Refined Music House, Madurai, whose repertoire was to be released with TAS-O-PHONE record labels instead of "ODEON", even though the recordings were taken as a part of Saraswathi Stores' south India repertoire. The sole distributor of the TAS-O-PHONE records was Shri D.N. Seetharama Setty, Madurai. Beyond India, the other agents for "ODEON" records in the south Asian region were for Burma: BINNING AND COMPANY (Managers - HLA Aung and Co.,) 625 Merchant Street, Rangoon, Burma. (ODEON and ODEON/Silver Gong).



For Singapore and Malay states: G.H. SLOT AND COMPANY LTD., Singapore, (ODEON known as CHAP GAJAH = Elephant Mark), ENG HUAT AND COMPANY (Established in 1914), 164 Campbell Street, Penang, Malaya. (ODEON, PARLOPHONE/Malay records).

For Siam: HAMBURG SIAM COMPANY, Bangkok, Siam. (ODEON PRIDALAI, SRI KRUNG Record, MON-KEY Record, HARE Record).

For The Dutch East Indies: B. and F. STEINHARDT and COMPANY, Batavia and Soerabaya. and W. NAESSENS and Company.

In a change of strategy, the representative agents were to be responsible for the engagement of the recording artists and the recording location, thus relieving the recording engineers of the responsibility of what they produced. This

new approach to recording the diversity of musical talents of India, was more in keeping with the musical tastes of the general record buying public, in that the local agents were more attuned to the whims and fancies of popular demand for recordings, whether it be in the classical or regional folk music styles, or the booming demand for the songs and tunes being featured in "talking pictures".

In late 1933, the German recording engineer, Max Birkhahn, arrived in Bombay to commence taking a new series of recordings for the "ODEON" record label. Max Birkhahn continued the numerical sequence of recordings that had been initiated by Siegfried Franz, picking up the numbering at about 500; however, the identifying prefix letters were changed to indicate which agency was responsible for the recordings. The prefix codes for the Ruby Record Co., Bombay were, 'S' for the 10inch size matrices and 'RS' for the 12inch size matrices. When the recording engineer moved onto another territory - only the prefix letter would be changed. This system was considered adequate for identification purposes, in that all 'S' and 'RS' matrices were the responsibility of the Ruby Record Co., Bombay. While all 'MD' prefixed matrices were sourced from the south Indian agents, Saraswathi Stores, Madras. The Odeon recordings taken in Calcutta were actually part of the COLUMBIA matrix numbering system, in the CEI - Prefix series.

Max Birkhahn took about 500 matrices in India between late 1933 and the early months of 1934, before continuing onto other recording locations in Asia. For the 1934 - 1935 season of recordings in India, the engineer was Heinrich Lampe who produced some 500 matrices in India before moving on to his next recording location in Asia. Max Birkhahn returned again to India during late 1935 for the next season of recordings and produced another 500 matrices, mainly in western and southern India. For the 1936-1937 recording sessions, Siegfried Franz returned to produce the recordings.

In all, some 2000 recordings were taken by the German "Odeon" recording engineers in India between late 1933 and early 1937. From about matrix number 2400, the recordings scheduled for the release on the ODEON record label were produced by the recording engineers of The Gramophone Co. Ltd., whose liaison officer, Mr. Pathak supervised the recording sessions. The last recordings to be taken for "Odeon", were produced by Mr. Madoakar at The Gramophone Co, Ltd's recording studios on the second floor of Universal Building, Sir Phirozeshah Mehta Road, Fort, Bombay, during late 1939.

The matrix numbers in this series of "Odeon" recordings reached about 2800 in 1939, by which time The ODEON record label had basically been dropped in favour of the COLUMBIA label. Therefore, the last couple of hundred Odeon Matrices were released either on the COLUMBIA or the cheaper priced REGAL record labels.

DEMISE OF "ODEON" IN INDIA - 1939

Although new releases continued to appear on the ODEON record label through the wholesale distributors in Bombay, Calcutta and Madras up to the end of 1939, a further restructuring of the representation of ODEON records in India had taken place in about September 1937, whereby the administration of the ODEON, COLUMBIA and REGAL record labels in India, came under the direct control of Columbia Graphophone Co. Ltd., 29 Waterloo

Street, Calcutta. The distributing agents for eastern India, Taylors Gramophone Saloon, Calcutta, was closed down, while Ruby Record Co., Bombay and Saraswathi Stores, Madras, continued to operate, but with greatly diminished roles, simply as distributors and retailers of ODEON, COLUMBIA and REGAL record.

The directors of the Ruby Record Co. Bombay relocated their offices and store to Spinner Building, 8 - 10 Tamarind Lane, Fort, Bombay, and diversified their interests as insurance brokers, operating as Ruby Insurance Co. Ltd. In Madras, A.V. Meiyappan established Pragati Pictures and his own film production studios, known as A.V.M. Studios. In essence, this restructuring of the ODEON, COLUMBIA and REGAL labels in India, brought about the demise of the ODEON record label in India for a fourth time. By 1942, the ODEON record label had all but disappeared from sale in record stores across India, but the actual recordings had not, for they were now being re-released on the COLUMBIA label in the VE reissue series, as were recordings from other labels such as JIEN-O-PHONE RECORD, JAY BHARAT RECORD, and a few minor labels which had also been marketing records between 1932 and 1938.

Although the ODEON record label was not utilized for release in India between 1940 and the introduction of the microgroove in the mid 1950's, at least a couple of hundred discs which had originally been issued on the ODEON label during the 1930's and in the 1940's transferred to the COLUMBIA label, remained in The Gramophone Co. Ltd's catalogue up to the end of pressing 78 RPM records in the early 1960's.

"ODEON" REACTIVATED IN THE 1960s

In the 1960s, the ODEON label was re-activated by The Gramophone Co. Ltd., mainly for their Indian records which were regular catalogue items, but were given special alternative ODEON labels when manufactured for export to territories such as the United States of America and Europe. In recent years, the ODEON label has been utilized more freely by The Gramophone Co. Ltd., for certain Long Play and cassette series of releases intended for the local market.

In modern times the ODEON label has once again emerged to become one of the major labels in use in India, particularly for cassette releases. In the early 1980's the sound recording industry of India has had to face a massive upsurge in proliferation of pirated cassettes, which has reduced the major bona-fide recording companies share of the market to a few percentage of the total sales. The Gramophone Co. of India, Ltd., which was once the only manufacturer of disc records in India, and also for the whole of Asia, must now compete with at least a hundred other companies in the sound recording industry of Asia. In the present confused and troubled state of the sound recording industry of India and Asia, the ODEON label has re-emerged as a symbol of quality.

It is interesting to note that none of the first Odeon recordings taken between 1906 and 1913 have ever been re-issued for historical reference. It is most likely that all of the matrices and parts utilized to make the records have long since vanished or been destroyed. Some of the old discs and catalogues of the earliest Odeon Indian repertoire, indicate a wealth of artistic recordings which should have been preserved, as much as the European repertoire has

been. An examination of the catalogues of The Gramophone Co. Ltd., reveals that we must thankful that some of the Odeon recording of the 1930's have remained on the market throughout the changes in formats and technology, including some of the recordings of such legendary Indian singers as Abdul Karim Khan (1872-1937), Bal Gandharva (1888-1967), Master Krishnarao Phulambrikar (1898 - 1974) and Shrimati (Mrs.) M.S. Subbulakshmi (1916-). The Odeon recordings by these artists are as treasured by record collectors and music lovers in India today, some fifty-odd years after they were first issued, as are recordings by such as John McCormack, Richard Tauber, Conchita Supervia and others in the west.

ODEON RECORD INDIAN SERIES

A: (1906 - 1913) in use up to c. 1926, still being marketed in 1931.

90000		(Odeon - Far East - Dutch East Indies)
91000		(Odeon - Far East - Singapore, Chinese)
94000 to 94999		(Odeon - India - Red Label)
95000 to 95999		(Odeon - India - Brown Label)
96000 to 96999		(Odeon - India - Red Label)
Matrix Series		
xK - 1 to xK 3000 (?)		

B: (1929 - 1931) in use up to 1933.

A245000 to 245799	(Odeon - India Blue Label)
A245800 to 245999	(Odeon - India - Red Label)
<i>First pressings - Odeonwerke, Berlin. "Made in Germany"</i>	
<i>Later pressings - The Gramophone Co. Ltd., Dum Dum, India. (in production until September 1937).</i>	

Matrix Series
Ke - 1 to Ke 500 (?)

C: (1934 - 1937)

TS -1 + label)		(TAS-O-PHONE 10" Blue)
SA100to	SA199	(Odeon - 10" Blue label)
SA250to	SA299	(Odeon - 10" Blue Label)
BA400to	BA599	(Odeon - 10" Blue Label)
CA600to	CA1000+	(Odeon - 10" Blue Label)
SB2000to	SB2999	(Odeon - 10" Red Label)
SA3000to	SA3999	(Odeon - 10" Blue Label)
SS4000to	SS4999	(Odeon - 12" Blue Label)
SR5000to	SR5999	(Odeon - 12" Red Label)

Matrix series

Mixed - 5000 to 2800

BOMBAY	Prefix S	Ruby Record Co. 10inch
	Prefix RS	Ruby Record Co. 12inch
	Suffix 1	The Gramophone Co. Ltd. 10inch
MADRAS	Prefix MD	Saraswathi Stores 10inch
	Prefix AM(?)	Saraswathi Stores 12inch
	Prefix ME	Tas-o-phone Co. 10inch
CALCUTTA	Prefix CEI	Columbia Graphophone Co.Ltd., 10inch

D: COLUMBIA Re-issue series

BEX 1 +	(South Indian)	(Columbia 12" Plum Label)
VE 1 +	(South India)	(Columbia 10" Violet Label)
GE 100 +	(South Indian)	(Columbia 10" Green Label)

BEX 250 +	(Columbia 12" Plum Label)
VE 2500 +	(Columbia 10" Violet Label)
GE 5000 +	(Columbia 10" Green Label)
VE 5000 +	(Columbia 10" Violet Label)
GE 17500 +	(Columbia 10" Green Label)

In addition to these series there were also other series utilized for re-releases of other labels, such as JIEN-O-PHONE RECORD, THE JAY BHARAT RECORD and other labels absorbed into the Columbia re-issue series. □

● See Readers' Letters for more information and an appeal from Mr S.S. Chandvankar of Bombay.



OBITUARIES

Kevin Daly

Kevin Daly's interest in archive recordings began when he bought an HMV Table Grand for 30/- at the age of twelve. He began a career in the record business two years later, selling second-hand records from a street market off Warren Street, London in 1956. An avid collector of dance band and jazz records he joined Decca as an engineer in 1960. He worked with the teams that recorded Stokowski, Tippet and Bliss. In 1969 he transferred to the Argo division of Decca as a producer. Here he was able to utilise his knowledge of early recording techniques to produce some fine transfers.

His 1970 Argo production of *The Wonder of the Age* is still sort after by collectors. This Lp contains transfers of recordings by Florence Nightingale, Gladstone, Edison, Sir Arthur Sullivan, Sam Mayo, Burt Shepard, Tamagno, Melba and Patti. Other releases included *Lets all go to the Music Hall*. His work at Argo continued until 1976 when, as General Manager, he left. Four years later in 1980 he help to set up ASV Records and the succesful *Listening Ear* series of Lp transfers.

Two years later and Kevin had left Britain for Australia where he worked on ABC Radio, mainly as a writer of comedy material. He founded too his own record label Tall Poppy Transcriptions and in two years had produced more than fifty Lps.

Daniel Kevin Daly, b. 15 April 1942. d. 21 December 1989. (Part of this material first appeared in *The Independent* the rest was from E Bayly).

Thoughts on Kevin Daly

Kevin Daly came to quite a number of the meetings of the C.L.P.G.S. during the late - 1960's. He was very interested in the old - time Music Hall and exchanged records & cylinders of M.H. artists. Like many of us at the time, he experimented in making (open-reel) tapes from cylinders. I still have a tape he made up and exchanged with me. Kevin came to a meeting one evening with a file about 4- inches thick, of notes he had compiled ready for a 2-lp set about the early days of Edisons Phonograph. His aim was to tell the story through the eyes of collectors as exemplified by articles and reminiscences printed in the contemporary press. I was "roped-in" to write some notes for it. The set was eventually released on "Argo" records (then owned by Decca) of which Kevin was a director. Later on Kevin telephoned to say that he intended to issue a similar set about the Music Hall, for which I lent a few records of songs not already reissued on Lp. Some time later another phone call told me that he had founded A.S.V. records and offered me examples of the first releases to be reviewed in T.M.R. I debated the use of "echo" when reissuing 78's on to Lp - but I lost !! I thought his issue featuring George Formby Senior and Junior was a good idea - especially as it brought us a couple of G.F. Jun's rare items from Dominion. Time flies, so I cannot put a precise date, but although I did not meet him many times after that, he told me in a letter that he would emigrate to Australia & wished to dispose of some Lp's., of which I bought some 10 inch of Maurice Chevalier & other French artists on a Decca export series, singing songs which I had not heard previously, which was a bonus in itself because the repertoire released in Britain & U.S.A. is restricted to songs we know. Since then I "lost touch" with him. He seemed very enthusiastic always about various projects in which he was involved. The folksong group "The Yetties", many of whose records Kevin Daly produced, always speak of him "with great affection". E.B.

Sid Colin

Sid Colin latterly known as as a comedy scriptwriter (*Army Game*, *Up Pompeii*, *Educating Archie*), had a pre-war career as a singer/guitarist with dance bands such as Sid Millward's (1938), Lew Stone (1938 -Jan. 1940), a short spell in the chorus with Ambrose and, in a short lived combo "The Heralds of Swing", then with Geraldo playing guitar and vocals throughout 1940. During the war Sid joined The RAF Dance Band. But at the end of his service in 1946 he decided to give up professional playing and turned his talents to writing for radio.

He is credited with the lyrics for several popular songs including a number for Sid Field to the music of Vincent Youman's '*I Want to be Happy*', written it is said, because a film company could not obtain the rights to the original for Field to perform a parody tap dance.

Sidney Colin b. 31 August 1915 London. d. 12 December 1989.

Elsie Griffin

Elsie was twenty three when she joined The D'Oyly Carte Opera Company in 1919. She was the leading soprano on the HMV accoustic recordings of "Ruddigore" and the later electrical recordings of "The Mikado", "Pirates of Penzance", "HMS Pinafore" She married Ivan Mengzin, a D'Oyly Carte baritone. They both left the D'Oyly Carte company in 1927 and spent 3 years with the Carl Rosa (English) Opera Company, during which time she recorded "Faust", "Romeo & Juliette", "Carmen", and "The Elixir of Love".

Elsie Griffin b. 6 December 1895, d. 21 December 1989.

George Auld

Born John Altwerger in Tornoto, Canada, he came to some prominence during the forties swing era, whilst leading his own big band. A saxophonist he played with the Berrigan band, Artie Shaw, Benny Goodman - with whom his best recordings were made in 1940.

George Auld b. 19 May 1919, d. 7 January 1990.

HARLEM SPEAKS

by Harlem. LAKE LA5013

HARLEM is an eleven-piece band recreating tunes of similar big bands of the late 1920's and early 1930's but not slavishly so. They bring a freshness to many tunes familiar to fans of this type of music and period. To give an idea, some of the bands whose tunes are featured are Luis Russell, Duke Ellington, Horace Henderson, Andy Kirk, McKinney's Cottonpickers, Red Allen. Harlem based bands in fact!!!! I enjoyed this, my introduction to the enthusiastic HARLEM - and if Bedworth is as lively as the original composition of leader Paul Munnelly, "Jungle nights in Bedworth", it should be worth a visit!!! But on the deficit side, I do not like the poor recording, - sounding if made at the other end of a small harsh - walled village hall. Bands have to earn a living in such places, but did not have to record there in 1988.

The band plays with a relaxed crispness, so I look forward to hearing it properly recorded in close - presense without vicious echo. If HARLEM comes to POOLE, BOURNE-MOUTH or SOUTHAMPTON I shall be there listening. E.B.

(I am advised by Paul Munnelly that the recording was made by Paul Adams at Warwick University Music Faculty - Westwood Annex. They are organizing a West Country tour in the spring of 1990. JWB.)

Can anyone tell me more about.....?

Edison Bell Winner 5339. Sam Browne with Orch. acpt. Side one is matrix number 13690, THRILL ME, (Tango Song). Side two is matrix number 13691, LAZY DAY, (Blues Ballad).

Who's orchestra plays on this record? I make the date sometime early August 1931 but "British Dance Bands" by Sandy Forbes does not list this record under Harry Hudson nor Eddie Grossbart, the two most likely orchestras to have recorded at this time for Edison-Bell Winner; it appears in the Winner listing as above but without the matrix numbers (see reviews).

(Incidentally, which is the correct spelling, Gross-Bart as in Ernie's publication, or *sanzs* hyphen as in Sandy's book?) JWB.

Frank Newman (more)

Frank Andrews adds the following Octacross catalogue numbers to the listing in TMR 76. With 1375 all these were issued in February 1937 and recorded in Rugby.

- 1376 In The Hayfields (-) // Fifinette (P.Fletcher)
- 1377 Lubbly Lu (P. Fletcher) // The Beanfeast (-)
- 1378 All Aboard (-) // Shenandoah (Traditional sea shanty)
- 1379 *Casse Noisette* Dance of the Sugar Plum Fairy /
[Valse des Fleurs (Tchaikowsky).

LETTERS

From Mr.S.S.Chandvankar, Bombay, India.
Sir,

It is proposed to form a group in India of collectors and those interested in old gramophone records.
All interested are invited to contact me with suggestions.

Suresh Chandvankar, 207 Parashara T.I.F.R Colony
NAVYNAGAR,
COLABA, Bombay 400 005. India.

From Frank Andrews:

Dear John,

It may interest Charles Levin to know that Albert Sammons, the British violinist, is on Regal G 7757 as "Manuello", matrices 69407 and 69409 and that this is the only known "Manuello" disc traceable to Sammons. He is anonymously accompanied by Ellen Tuckfield on piano.

There were three other violinists as Manuello on Regal, but a few of the performers issued have not yet been traced. The majority, by far, were recorded by Boris Lensky who was prominent in the Dutch Columbia catalogue.

Yours,
Frank.

THE AMERICAN ORIOLE LABEL

Some of you may know that a couple of years ago a rather reckless gentleman called Eric Dell, with no previous experience of discography, decided to research the American Oriole label, a more difficult task than a one-legged man climbing Mount Everest! Despite serious health problems since he started, Eric is as enthusiastic as ever and has amassed hundreds of Orioles in his aim to publish authentic data.

If you have any US Orioles in your possession he would welcome the details taken from the labels (transcribed exactly as they appear) and details of all numbers in the wax or handwritten under the label. Even if you only have one, Eric will be pleased to hear from you.

He is at home all day, bored out of his mind, just waiting to hear from you.

His address is Eric Dell, 'The Oriole Nest', 16 Folly Close, Hitchin, Hertfordshire, SG4 9DG.

I fully support this project and urge any one that can help to get in touch with Eric.

Sincerely,

Arthur Badrock.

More About.....

The Caruso cylinders of A.I.C.C. of Milan and Pathé of France

(page 2241 TMR No 76)

A.I.C.C. were dealing in soft wax cylinders during 1900. In May 1903 they signed a contract with the International Zonophone Company to act as the latter's agents. During 1903 they advertised their own hard wax cylinder records and in the latter part of that year mentioned Caruso among their artistes. By June 1903 Caruso had already been engaged to make Zonophone discs, through A.I.C.C. as the agent; as he had already sailed for South America [1] he was unlikely to have recorded in Italy in the latter part of 1903 [2]. A Mr Oischott of Holland once wrote to me telling of Caruso's movements during that year, he pinned Caruso's recordings down to about ten days in which he was available. (I recollect this to be in April 1903, I cannot lay my hands on the letter at the moment). The cylinder recordings must have been taken at the same period. What commercial relationships Pathé had with A.I.C.C. is not known to me, I know of no other recordings made by Caruso other than those issued on Pathé cylinders and Zonophono Records. The Zonophones were most likely recorded on Sunday April 19th. When Caruso recorded in Milan, in 1902 for G & T Ltd. it was a Sunday in November. There was an eighth Zonophono with an unknown title in addition to the seven issued.

Alexander Schuller violin and Polyphon & Klingsor Records

(pages 2235/6 TMR 76)

German recorded and manufactured Polyphon Records were obtainable in Britain from an agent in Hatton Garden, London EC from November 1908. Klingsor talking machines made by H. Klenk and H. Krebs' Klingsorwerke in Germany, were advertised by "Lange's Successors" as early as July 1907. In April 1909, H. Lange's Successors Limited took over the business. By July 1910, the British business then being done in the Klingsor machines passed to Messrs Heyder & Vischer at 22 Tabernacle Street, London EC, where a recording room was established on the second floor. A new disc record was to be forthcoming.

In August 1910, advertising as the Klingsor Works, Heyder & Vischer announced the Polyphon Record, as its new agents, but the next month it was announced that, under the new agency, Polyphon Records in Britain would be sold as "Klingsor Records", which would contain the first of the British recordings taken by the Polyphonmusikwerke A.G. of Germany. A catalogue of 174 Klingsor Records was issued in September 1910, in a catalogue series beginning at 8501. The Klingsor labels showed the Polyphonwerke A.G. registered trade mark.

Regarding the records of Alexander Schuller. I suggest that the numbers given as matrix numbers in a 3100 series are not matrix numbers, unless Polyphonwerke A.G. had a separate ledger for different parts of the recorded repertoire. All the German 'instrumental' and 'whistlers' are in a 3000 series and as the depicted label shows "No." prefixing the number, that strongly suggests to me that that number is not the matrix number, but is the record number. 12123 and 12124, as listed, were the German catalogue or "Order Nummers". 3105 and 3106 were coupled on Klingsor 8612; 3107 and 3108 were on 8613; with 3109

and 3106 on 8614, the recordings already released on German Polyphons in 1910.

There were four more titles on Polyphon Records (which I think were released on the Klingsor Record label) issued in Germany about September 1911. The Klingsor works had lost the agency for Polyphon Records by the end of October 1911; Messrs Feldheim & Company, of 26 City Road, London EC, became the controllers of Polyphon Records on behalf of the Polyphonmusikwerke A.G. which also used the same City Road address. Apart from the specialist importer of the German titled Polyphons of 1908 to June 1910, November 1911 was the first that the Polyphon Records had been placed on the British market under their own name; The Klingsor name was dropped. The four titles were:

8903 - 3155 Chanson Louis XIII (Couperin, arr. Kreisler) & 3156 Pavane (Couperin, arr. Kreisler), and 8904 - 3157 Nocturne (Sibelius) & 3160 Love's Sorrow (Liebeslied) (Kreisler).

I do not know what the German catalogue numbers were.

The Polyphon Records were introduced in November 1911 with over 800 titles in the catalogue, numbered in the Klingsor Records 8000 series. But, under the Polyphon label, some of the former Klingsors were renumbered, e.g. Klingsor 8780 became Polyphon 8773. At least twenty one Klingsors were renumbered in that fashion. Upon reaching 9000 the British Catalogue of Polyphon Records began a new series at 5501; later the label changed to 'Pilot Record'.

It may interest Charles Levin to know that there was another violinist on the Klingsor/Polyphon labels, by the name of Zimbalist. Unfortunately no forename is given so whether or not it was Efrem, I cannot say. The catalogue shows 8610 - 3110 Melodie (Tchaikowsky) & 3111 Nocturne (Chopin) and 8611 - 3112 Humoresque (Tor Aulin) & 3113 Hungarian Dance No 4 (Brahms) by him. I do not have the German Polyphon catalogue numbers.

Frank Andrews.

Editor's notes

[1] *Caruso sailed from Genoa with Toscanini to Buenos Aires for the spring season at the Teatro Opera in 1903. CARUSO, Jackson, S. London 1972.*

[2] *Caruso's North American debut was on 23 November 1903 in Rigoletto at the Metropolitan Opera House, NY. Thompson's Cyclopaedia of Music, NY 1937.*

John W Booth

David Moore adds that Polyphon 8612 was released on the Polyphon label as Polyphon 12123.

TMR acknowledges

Receipt of "In the Groove" (Michigan Antique Phonograph Society Journal). "Hillandale News" CLPGS. London. "De Weergever" Amsterdam.

Exchange of any relevant publication is welcome, please contact TMR, 8 Weston Close, Dunchurch, Rugby. GB.

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ACO

This article appeared, incomplete, in this last issue. It is reprinted in its entirety in this issue. TMR apologises.

Frank Andrews and Arthur Badrock

HISTORY

In January 1922 the Aeolian Company Ltd., of Britain, (formerly the Orchestrelle Co., Ltd.) applied for the registration of the trade mark ACO an derivation of the company name. The trade mark was registered in July 1922. Recording rooms and showrooms were at The Aeolian Hall, New Bond Street, London, with other recording studios in Duncan Avenue off the Grays Inn Road near King's Cross Station. the ACO records were to be made by a subsidiary company the Universal Music Company Ltd., at its factory in Hayes Middlesex.

Before the first ACO records went on sale the Aeolian Co. launched a successful take-over of the Invicta Record Company and thus acquired that company's stock of masters which had originally appeared on the Guardsman label, together with a number of American Gennett masters. The bulk of the first 40 odd ACO issues marketed in November 1922 consisted of this old stock from the Invicta Company - the Julia Ross version of "Sympathy" on G15013 for example was first issued on Guardsman 556 in 1916.

The first American Vocalion masters appeared on G15043 -- "I've Got My Habits On/Just a Little Love" by Ben Selvin's orchestra from Voc. 14277. The first of many Irving Kaufman recordings under the pseudonym Harry Topping was issued on G15062 -- "I Wish There Was a Wireless To Heaven" (9247) from Voc. 14358.

In December 1924 a new public company was formed, the Vocalion Gramophone Company Ltd., this took over the gramophones and record business of the Aeolian Company and the factory at Hayes.

In April 1926 the company signed an agreement to use the Marconi Wireless and Telegraph Company's electrical recording process. The first record to be issued that the company had made under this system was Harry Bidgood's "Who'd Be Blue" on G16029 in October 1926.

American Vocalion material continued to appear on ACO until January 1927 but prior to that there had been a few Emerson recordings in 1924. From April 1926 Gennett masters were used until August 1927 when the ACO label made its final appearance in Britain.. The final issue was Syd Roy's Lyricals "It All Depends On You" / "You Don't Like It Not Much" on G16230.

DATING GUIDE

ACO records were not always issued in strict numerical order, nor were all discs forming the main catalogue issued in Britain as some in the main series were pressed for export only. The following is intended as a rough guide only.

MATRIX SOURCES AND CONTROL NUMBERS

C1 to at least C458

A control number series originally used to renumber masters acquired from the Invicta Company, whether English or American Gennett. In 1924 a few Emerson masters were allocated numbers in this series and it was finally used to renumber some ancient Billy Williams Homophon recordings before they were issued on Aco.

G100 upwards:

A control number series allocated to its own masters by the Aeolian Company and subsequently the Vocalion Gramophone Company. Used for pressings of "customer" labels e.g. Coliseum, Guardsman, Ludgate etc. Although not appearing on the label of Aco issues they can be found hand written underneath the label.

G0100 upwards:

A short lived control and/or matrix number series used for no more than approximately 30 recordings at the end of 1923. Possibly they were recorded in a studio not normally used or were recorded as part of a technical experiment. This is hypothesis - we simply do not know.

Only one, G0133 "Broadway Blues" is definitely known to have been issued on ACO. Two months after being issued on the customer labels it came out on G15338 as The Famous Broadway Band. Whether this is the correct artist credit or whether the G0 version was used in place of a Famous Broadway Band recording isn't known.

C5000 to at least C8096:

English accoustic recordings 1922 to 1926 - used for all recordings regardless of size.

C-1-E to at least C-531-E:

English electrical recordings. The ACO label ceased to exist in England soon after the series reached C-400-E but the recordings continued and were used for "customer" labels and for overseas issues.

7000 to 9999:

Acoustic American Gennett masters.

GA1 upwards:

Electrical American Gennett masters.

As noted above, the earlier Gennett sides on AGCO bear a C control number and the handwritten 7000 matrix number was erased. From April 1926 Gennett masters again began appearing on ACO.

NY5000 upwards (sometimes prefixed AM)

NN1 upwards, E----W:

All three American Vocalion, the NY and AM prefixes are a local addition. [Presumably NY = New York, but other than American for AM I can't add any more. Ed.).



NEW YORK, AEOLIAN HALL,
29, WEST 42ND STREET,
MELBOURNE, 252, COLLINS ST.
SYDNEY, 384, GEORGE ST.
PARIS, 32, AVENUE DE L'OPERA.



MADRID, AVENIDA DEL
CONDE PENALVER 24
TUNBRIDGE WELLS, 40 HIGH ST.
COLWYN BAY, STATION ROAD.
SUNDERLAND, 7, FAWCETT ST.

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THE GRAMOPHONE RECORD Industry and Art

Published by PEP (Political and Economic Planning)

ISSUES AND DELETIONS This issue

The first part of this report appeared in the last issue of *Talking Machine Review* and featured the PEP view of the industry and its product. The original report was published in 1951. Commissioned during the post war Labour government.

This second extract discusses issues and deletions, which given the 'austerity economy' then prevailing in Britain, was a contentious issue. I have added my own footnotes where I feel that these aid understanding some forty years later.

ISSUES AND DELETIONS

SO much for a rapid survey of the industry and its product. It is now necessary to return to the central theme, the relationship between commercial and aesthetic or educational considerations in the production of gramophone records.

Since LPs are of rather recent introduction, and since their production is confined largely to the Decca group, it seems best to begin by considering the policies of the companies in the field of 78 r.p.m. records. Afterwards it will be necessary to speculate on the effects on the gramophone record repertoire of the advent of LPs.

The range of records available at any time is the result of a continuing process of addition and subtraction. (Every month, some scores of new recordings are released for sale. The firms of the E.M.I. group add to their main domestic catalogues at a rate of from 1,200 to 1,500 records a year; this comes to some 16 per cent of the present number of records in these catalogues.) On the other hand, other recordings cease periodically to be available—they are "deleted" from the companies' catalogues, or simply disappear from the market. The rate of deletions differs with different types of record: most dance tunes, popular songs and other pieces of ephemeral value are deleted in two years, many within a year, while most records of "serious" music, and of other items which continue to sell, remain in the catalogues for longer, perhaps very much longer.

This system of planned births coupled with euthanasia produces certain oddities in the resultant population. Some works are available in many different recordings: H.M.V., Columbia and Decca together offer on 78 r.p.m. records seven versions of Beethoven's Fifth Symphony, six of Tchaikovsky's Fifth Symphony, five of his Sixth Symphony, and four of his First Piano Concerto, and six of Schubert's "Unfinished" Symphony. Against this, some notable works are not available on records at all. "For many years after the Beethoven Centenary of 1927, the entire series of [Beethoven's] seventeen quartets (including the Grosse Fuge) used to be available on the gramophone. It is a sad fact that, at the moment of writing, only ten can be obtained—and two are marked for early deletion. Perhaps no other body of music of comparable importance is so poorly represented on the gramophone."* One more of the quartets has since been released. *The Childhood of Christ* by Berlioz is represented only by a single chorus, and there is no recording of the deeply moving chorus with which the work ends. Examples of such lacunae could be produced endlessly, according to taste.

Of course, it is not reasonable to expect the gramophone companies to provide recordings of anything but a fraction of the great number of works which are occasionally performed. Nevertheless, most music lovers seem to feel that they have a number of perfectly legitimate grievances against the record companies. A typical view has been expressed by Philip Hope-Wallace: "... really the behaviour of the gramophone companies (so often, it turns out, the same company in a hydra) is monstrous. All issuing the same work at once. And the slaughter of great records is appalling. It is scarcely

credible what, for instance, has happened to Elizabeth Schumann and other incomparables. . . . Surely there are higher claims? Suppose you went to the Tate Gallery and were told 'Sorry, sir, we've had to pulp all them Turner watercolours; no public demand, storage space, etc., etc. . . .'

However, it must be recognised that the behaviour of the record companies is not gratuitously perverse. There is an explanation for another version with Malko conducting the Danish State Radio Symphony Orchestra. The Malko recording was issued in this country in June 1951. This has been criticised as too much of a not particularly good thing, and all from the same factory. It might be said that this is an example of competition between H.M.V. and Columbia which is all to the good; but the instance of the *Messiah* shows that there is not always such competition. And in any case, similar clashes have been known within the catalogues of the individual firms.

There are several possible reasons for the issue of a work which is already available in another recording. In the first place, one performance of a work is not a perfect substitute for another. There are people who will buy a concerto played by one pianist when they will not buy it played by another. Secondly, it may seem worth while to H.M.V. to issue a recording of a work which is already in the Decca catalogue, or *vice versa*. The development of recording technique gives a third reason for making a new recording of a work, even at the risk of having a performance which is inferior to one on an older set. Fourthly, the choice of work to be recorded may be determined by the availability of a particular artist. It is desirable to record a performance directed by an eminent foreign conductor while he is in the country, even if he wants to do a symphony which is already well represented on records. Or a celebrated violinist is under contract with the firm; perhaps he is playing Mendelssohn's Concerto particularly well at the moment—or perhaps he isn't playing anything else.

Deletions

The record companies are criticised less for their new issues, which, after all, do no active harm even to those who would prefer something else instead, than for their deletions.

From the consumer's point of view it would be desirable if a work, once in the catalogue, were never deleted, and if no recording of a work were withdrawn unless it had been replaced by another which everyone without exception would prefer (an unlikely contingency, perhaps). Then the repertoire of recorded works, and the choice between presentable alternative recordings and performances, would grow wider all the time.

But this would lead to an impossible state of affairs for the record companies. The E.M.I. group issues from 1,200 to 1,500 new records every year for the home market alone. For every record which has not been deleted, six matrices are kept—"master", "mother" and "stamper" for each side. If no record were ever deleted, matrices would accumulate at a rate of up to 9,000 a year, and all of them would have to be suitably stored. E.M.I. do not destroy the masters of H.M.V. "red labels", of the equivalent Columbias, or of other records judged to have a lasting value. But even when the masters are retained, deletion allows the number of matrices for each record to be cut down from six to two. This not only alleviates the storage problem, but also allows copper to be reclaimed.

Further, if a record is to be available, new copies must be pressed as soon as stocks are exhausted. But it is not economic to press very small batches: it takes twenty minutes to change the stampers on a press, so that frequent changes waste both machine time and labour. Therefore if every record were to be kept on the catalogue, large average stocks would be kept of those which sell slowly. This again would create demands for storage space, and would also involve excessive locking up of capital.

Deletions are, then, a commercial necessity; and when the records are things of ephemeral interest, there are few mourners. But by no means all deletions are so unlamented. The disappearance of several of the Beethoven quartets has been mentioned above. Similar things have happened in other parts of the repertoire. Four of Bartok's six string quartets have been issued on records; now only one remains.

Deletions are based on sales. However, in E.M.I. at any rate, the process is not automatic in the case of "serious" music. A recording which is not selling well is not condemned out of hand; its fate is decided by a committee which takes into consideration the artistic value of the set. But it is still possible to protest that commercial considerations are being allowed to dictate deletions which

* *The Record Guide*. Sackville-West and Shawe-Taylor, London, 1951. Published by Collins. [Page 85].

† *The New Statesman and Nation*, September 1, 1951. (A left wing publication).

are most lamentable from the artistic point of view; and it seems that much of this artistic loss could be avoided even within the stern limitations of commercial practicability.

The argument is advanced, and not only by the industry, that all the fuss about deletions is exaggerated. There are records which simply do not sell; so why keep them on the catalogue? The people who make a fuss when they are removed would not buy them if they continued to be available. It may be true that *some* deleted records sell secondhand for well over the price of new records: to give an extreme case, Vol. I of the Hugo Wolf Society,* six records, now changes hands for £20 or thereabouts; in this case purchasers know that the records will never be reissued. But even when secondhand copies are at a premium, that is no indication that the record would sell well if it were reissued. Scarce records have a snob appeal; when they cease to be scarce, they are no longer in demand.

Although there is much truth in these arguments, many deletions are still lamentable from the customer's point of view. H.M.V. and Columbia make it a practice to give notice of impending deletions, although they reserve the right to cease to supply records without warning. Thus a record buyer is given a last chance to buy a recording before it disappears from the market. Decca does not give complete notice of deletions, and there are several records in the Decca catalogue which are not available.

Even when adequate notice is given of impending deletions this is little consolation to a latecomer, who finds that something he would have liked to have was deleted last year, or to the unfortunate who breaks one record out of a set and cannot replace it because the set has been deleted. The only hope for such people is a long search in secondhand shops, where the records, if they are tracked down, may be in poor condition, and where there may be no opportunity to check the condition of the records in a more than superficial way. Special pressings of a deleted record will be supplied when a matrix is available, but at a prohibitive price. E.M.I. charge two guineas per side, and four shillings for each of two more copies; to these charges is added purchase tax at 66½ per cent.

It is impossible to claim that no harm at all is done if a work of which no other recording exists is deleted, unless the recording or performance is quite worthless—an unlikely circumstance. Granted the necessity, according to commercial criteria, of deletions, it is still proper to ask whether some means could and should be found of reducing the considerable number of deletions which constitute an artistic loss.

The mildest suggestion that is made is that something should be done to stimulate sales of "serious" music other than the comparatively few works which already sell well. A high proportion of record shops accept that the bulk of their sales will come from song "hits" and dance music. The girls behind the counters know and care little about "serious" music. But it is difficult to see how this situation could be remedied; a shop cannot afford to spend much money and effort in catering for what is at present a small minority of its customers, or in attempting to influence the taste of its clientele.

The publication of *The Record Guide* should do something to encourage sales of the more out of the way records, by giving publicity to their existence. On the other hand, when several recordings of a work exist, *The Record Guide* mentions only the one, or sometimes two, which the authors prefer; this may serve to concentrate demand on these particular versions to the detriment of other recordings, and so to cause deletions which narrow the choice of recordings. Such deletions are less deplorable than deletions of works of which no other recording exists, but they may still be regrettable.

The Record Guide performs a service which the best record shops were already performing for their customers. There is not only the advice and help in selecting records which their assistants give. Several record shops—at least three in London—have published monthly critical reviews of new issues; two of these shops have suspended publication of their reviews as a result of paper shortage, printing difficulties and increased costs, but E.M.G. of Newman Street still produces *The Monthly Letter*. There is also the independent monthly publication, *The Gramophone*, which reviews new issues, "popular" as well as "serious".

Purchase tax must be mentioned at this point. The removal of a tax of 66½ per cent would certainly do something to increase demand, even for the records of comparatively narrow appeal which stand in danger of deletion.

However, it seems unlikely that the deletion problem can be effectively tackled by attempts to influence demand. The real question is how deletions which involve artistic loss can be avoided, given the present volume and distribution of demand.

The role of the British Institute of Recorded Sound

The British Institute of Recorded Sound* should be able to do much to tackle this problem, provided that it secures adequate financial support, and provided that it enjoys the confidence and friendly support of the record companies.

The suggestion has been made that the record companies should publish a comprehensive catalogue of all their matrices, and that they should announce their willingness to press any record as soon as they receive a specified number of orders for it. The would-be buyer would then have to accept the fact that if he placed an order he might have to wait a very long time for the records; but this would often be better than having to make the tedious hunt round secondhand shops or to pay a very high price for a special pressing.

However, the record companies are not prepared to go to the expense of making the comprehensive catalogue; nor are they willing to burden their clerical staff with the extra work of collecting the orders for a very wide range of records, orders which would come only in a slow trickle. These, however, are jobs which the British Institute of Recorded Sound could do. It would, in any case, be interested in compiling the comprehensive catalogue of recordings, both for its intrinsic interest and also to show the range of records which the Institute library would strive to represent. It might not be prepared to print and circulate this catalogue, but at least the material would be available for reference by record collectors. And the Institute might then act as a clearing house for orders for deleted records.

The success of such a scheme would depend in part on the Institute's having sufficient resources. It would also depend to a great extent on what would be the minimum pressing of a record which the companies would think it worth while to make. Probably fifty would be the extreme minimum, and that only if "stampers" and labels were already available. But usually when a record is deleted "mothers" and "stampers" are destroyed. This probably makes the minimum batch considerably larger, perhaps 200 or more.

The size of the minimum batches which the companies can profitably produce also depends, of course, on the price of the records. In the United States various organisations (and notably the International Record Collectors' Club before the war) have collected orders for deleted records and have secured special reissues, but usually at a price above the price of the records on the standard catalogue. The H.M.V. "Archive Series", a selection of records of the great singers of the "Golden Age", is another example of special reissues made at an advanced price: the ten-inch records are sold here at 10s. 6d. plus 4s. 7d. purchase tax, and the 12-inch at 16s. plus 6s. 11½d. purchase tax.*

However, even if the orders for deleted records were collected by the British Institute of Recorded Sound, and if the size of batches and the price of the records were set at figures which would assure the companies a normal return, there would still be some danger that the firms would not want to co-operate. The present range of their activities presents them with considerable problems of organisation. It is partly in order to simplify their operations that the companies welcome deletions. The pressing of the batches ordered by the Institute would involve the companies in extra organisational work.

Further, the firms naturally prefer to keep their presses busy, as far as possible, on long runs. They do not want the bother of pressing fifty of a record when they sell other records at a rate of over 10,000 in a few years.

Nevertheless, it appears that the Institute could enter into an agreement which would be satisfactory to the record companies, and which would secure at least some benefit for the record-buying public. There must be a large potential demand for quite a considerable number of deleted recordings, and there ought to be a mechanism for making this demand effective.

Even where the Institute could not secure that deleted recordings are made available for sale to private individuals, it could at least obtain copies for its own reference library. Many of the recordings of the past, which are rare or unobtainable, have more than an interest for music lovers: scholars need them for their researches, and performers can often benefit from studying other interpretations.

* The British Institute of Recorded Sound was incorporated on June 2, 1951, and is at present in a preliminary stage of development. It is governed by a Council on which are represented the British Museum, the Public Record Office, the Royal Society, the British Association, the I.B.C., and a number of other bodies. The Institute aims to keep copies of all records made in Great Britain and of selected foreign records, and to perform any ancillary functions useful to students in any of the subjects in which sound recordings may play a part.

* The origin of this venture is described in a promulgatory leaflet: "This series of reissues of 'His Master's Voice' recordings, which are mostly of the acoustic era, had its origin in demands we received from America, and the material it contains at present was chosen by record lovers in the United States of America, who are particularly interested in records of this nature. In accordance with the emphasis that has been placed on British industries, including, of course, the record industry, to concentrate on the widest expansion of its production for export markets, the flow of 'Archive' Series recordings has, up to now, been exclusively towards the U.S.A."

RECORD REVIEWS

The Chronological Bing Crosby - Volume 12 (1931-32) JONZO JZ -12

I REMEMBER during a Record Bazaar at the Boys' Club Wandsworth in 1984 talking to a pleasant guy who told me that he was intending to produce a series of Lps that would present the entire commercial recorded output of Bing Crosby. I at once wished him well and whilst distancing myself from the project - considering it somewhat reckless - helped him with some introductions. I did not expect to hear more of the idea again.

Now some five years later John McNicholas has released the twelfth volume in his series of 'Jonzo' Lps. The project is a private venture and is of a limited number (a genuine claim as only 1000 pressings of each Lp will be made). It is primarily aimed at the specialist Bing collector and intended as a tribute to this popular singer. All of the original 78s have come from well known private collectors and are only chosen after exhaustive selection for the best copy available.

Crosby recorded more than 1500 song titles, and some many times, John McNicholas estimates that it will require some 60 volumes to cover the coarse groove output to 1947. The entire career of 51 years would take some 180 Lps! The first nine volumes in the series cover the 1926-30 period of recordings with the Paul Whiteman Orchestra, while volume 10 (JONZO JZ-10) covers the few sides made in California during 1930-31 with Gus Arheim. It also introduces the rising star of Bing on the Brunswick label in 1931-34.

The review copy to hand of volume 12 is of the Brunswick era. Side one opens with the studio house band under Victor Young and the October 1931 recordings of "Gems From George White's Scandals" (Br.0105). Identified musicians include the Dorsey brothers, with a fine solo trombone by Tommy. Singers include the Boswell sisters who are in top form with an up tempo version of 'This is the Missus'. These were the days when Bing and others were making their way up by live radio broadcasts and Bing who was promoting Cremo Cigars featured 'My Song' five times during his series. After hearing it on this track one is in no doubt why - it is as lovely today as then. After the second side of this Brunswick the following two tracks feature the first ever takes (A and B) of the famous 'Where the Blue of the Night Meets the Blue of the Day' (Mx E37373 - Brunswick tests) and probably never exceeded for smoothness of tone. The purity of Eddie Lang's guitar is heard here, which for me is guaranteed to please. Tracks 5 and 6 are alternate takes of the early afternoon session on 3 December 1931 in New York of Mx E37440-A -B, 'I'm Sorry Dear' of which take A was issued as Br1270. The final track on the first side of this immaculately produced Lp is again under the Brunswick Studio Orchestra with the Mills Brothers and another Crosby classic 'Dinah'. Mx E37467-A recorded on the 16 December 1931 between 4.40pm and 5.35pm was released on Columbia DO1177.

Side two of John R T Davies' usual excellent transfers opens with the unreleased take of 'Dinah' from the same session as before. Then a somewhat dramatic change occurs, gone is the studio orchestra with its collection of alumni, and instead we have Helen Crawford at a Wurlitzer pipe organ. Recorded from the nearby Paramount Theatre, New York on 21 December 1931 (facsimile pages from the Brunswick ledgers are reproduced in the album covers) Bing croons his way through one take of 'Can't We Talk It Over?' and two takes of 'I Found You', both sessions supervised by Victor Young. As John McNicholas comments in his notes "The impeccable vocal would probably benefited more from a mixed instrumental backing."

(An aside - as I write this review Alan Dell is playing on the radio a BBC release of Bing's later recording with the Mills Brothers 'My Honey's Loving Arms' [Classic Crosby, BBC Records] produced by Robert Parker. Convincing me more of my admiration for John R T Davies' techniques! - sorry Mr Parker.)

The completion of the second side is made up by a rarity 'I Found You', which although accompanied by Miss Crawford's Organ playing, is worth listening to as it was available only on 78 as a US Brunswick and Japanese Lucky release. The remaining three tracks are mercifully accompanied by the ARC-Brunswick Studio band under Bennie Kreuger. 'Snuggled On Your Shoulder'

was his first 1932 recording and is noticeably huskier than before Christmas 1931. The penultimate and ultimate tracks are alternative versions (Mx BX11263-A and -B) of 'St Louis Blues' both of which were issued, as Columbia DOX560 and DX898 respectively.

The album and label presentation are of the high standards normally associated with Retrieval Records, no doubt through the design influence of our sometime contributor and fellow collector Robin Mukerji.

My recommendation cannot be too high for this Lp to ANY Bing collector. I know that JONZO Records are not likely to declare a trading profit for the venture so far, but it is not for the lack of a good product. So whether you want to listen to every track that Bing recorded, or if you merely enjoy good music and good transfers, buy it - and the rest of the series. JONZO Records are available through the specialist record stores that most of us recourse to these days. Alternatively you can write direct to JONZO Records, PO Box 212, Harrow, Middlesex, HA3 7LD. Enclose an SAE or IRC for a full list of all current and planned releases within this 24 volume set covering the first ten years 1926-36. JWB

Piron's New Orleans Orchestra Fountain Retrieval FJ-128

ANOTHER HIGH STANDARD J R T Davies production. Piron was a businessman as much as a jazz/dance musician, music publishing preceded the band. Playing regularly by 1918 with names like Clarence Williams may have helped his entry into the Okeh studios in 1923. OK40021 'Bouncing Around'/'Kiss Me Sweet' opens this Lp in typical Piron style - somewhat thinner than most contemporary bands, and an indicator of other (white) styles. Ester Bigeou's 'West Indies Blues' - Okeh Race series 8118 - is here on track 5. The Piron Band recorded for the 'Big Three' race labels (Okeh, Columbia and Victor 19000 series) and all are represented here. Lela Bolden's only recordings provide the vocal tracks on side two: 'Southern Woman Blues'/'Seawall Special Blues' accompanied by a thin sounding duet of A J Piron (violin) and Steve Lewis (piano). The last three Victor tracks take us back to what had become by the time of these recordings in 1925, an unfashionable band. JWB

BOOK REVIEW

Edison Bell WINNER Records

Karlo Adrian & Arthur Badrock (second revised edition 1989, pub. E Bayley.)

The previous edition of this work was issued by Ernie as a 'part work' under the TMR imprint. Nine volumes of varying sizes and production standards. Fortunately my predecessor and luminary has been able to produce a revised edition within the covers of one volume, with the addition of a company history by Frank Andrews.

The list starts at number 2000 issued in February 1912 and follows through to 5692 of January 1935. After which is the list of black labeled W series, from October 7th 1933 - W.1 to W.166. Both series ended with the demise of the Edison Bell concern by January 1935.

Within these lists will be found the variety of recordings produced by the Winner Record Company and the various succeeding companies issuing the label. Such significant items as those by 'Master' John Barbirolli ('cellist) in 1912, Leon Goossens (Oboe) December 1920, Tommy Handley (comedian) December 1928, Jimmy James (comedian) September 1930, Charles ('Nat') Star (Saxophone) January 1927, Hal Swain (Saxophone) June 1927 and Michael Zachevitch (violin) March 1928, to name but a few that I could find. There may well be more, and that alone makes it an essential buy for any collector of 78s. Here too will be found the Elsie Carlisles, Annette Hanshaws, Eddie Gross-Barts, Stanley Kirkbys and all those 'Guards Bands' found in every junk-shop and antique centre.

It is well worth the money, perhaps the label illustrations could have been clearer and more profuse. Available from Ernie Bayly by post. (See advertisement elsewhere in this edition).

The Institute might also perform a valuable advisory function to the record companies. The organisation of the companies is necessarily complex, and the administrators are busy. There are mistakes and oversights. Certain changes might be made in deletion policy without any commercial loss and with greatly preferable artistic results. For example, there is, in the H.M.V. catalogue, a recording of Schubert's *Rosamunde Overture* played by the Symphony Orchestra, which was issued in 1930. This recording must sell, or it would have been deleted; but there is, in the same catalogue, a post-war version by the Hallé Orchestra. Might it not be better to delete the old *Rosamunde Overture* rather than, for example, the only available record of Dvorak's *Slavonic Dances* Nos. 3 and 6. This may not be a happy example, but plenty of others could be found, and the staff of the projected Institute would have such things at their finger tips.

Special lists

A subject which has some connection with the question of deletions is the subject of "Special Lists".

H.M.V. publish not only their main catalogue, but also a *Special List* and an *International Series* catalogue. The *Special List* contains recordings made in this country which are intended mainly for foreign markets. The *International Series* consists of recordings made in and for other countries which are considered of interest to British buyers, but which are not thought suitable for inclusion in the main catalogue. The *Special List* and *International Series* catalogue published here contain only a selection of the recordings in these categories. The selective catalogues can be supplemented by buying the catalogues issued in other parts of the world, and any record which is kept in stock at Hayes can be ordered by buyers in this country.

The "special list" device can be attacked on the ground that it fails to give adequate publicity to available recordings. However, it is obvious that it would not be worth while for H.M.V. to go to the expense of producing a comprehensive catalogue of all the records produced for all nationalities of customer. What does seem a little pointless is the publication of two catalogues of marginal cases, recordings which are not considered of sufficient interest to the British market to be listed in the main catalogue, and yet which are just worth rescuing from the comparative obscurity of the

foreign catalogues. The answer which is made to this criticism is that many record dealers do not like the main catalogue to be too voluminous, since they feel an obligation to stock a large proportion of the records in this catalogue; and that anyone who is interested will acquire the special catalogues (40,000 to 50,000 copies of the *Special List* have been sold). But this second point supposes that record buyers can be divided into two distinct categories—those who are likely to be interested in the recordings in the special catalogues, and those who are not.

This seems a rather doubtful assumption. H.M.V. is about to go so far as to consolidate the *Special List* and the *International Series* list into a single catalogue. But it seems that inclusion in any sort of special catalogue is worse publicity for a record than a place in the main catalogue. The judgment about what work should go into which catalogue is thus not unimportant. And these judgments sometimes seem to be made rather oddly. Beethoven's *Introduction and Variations on "Ich Bin der Schneider Kakadu"* for piano trio is not in any of the catalogues put out for the British market, and now it is under sentence of deletion at the end of the year. But it is hard to see what the work and the performance lack to qualify them for the main catalogue, let alone the *International Series* list. And perhaps if the set had the additional publicity H.M.V. might not find it necessary to delete it.

1 The British Council later became the Atrcs Council.

2 Two Guineas (£2. 2s. 0d.).

3 B.I.R.S. is now the British Library National Sound Archives

4 10s. 6d. plus 4s. 7d. tax totalled 15s. 1d. - 16s. plus 6s. 11½d totalled £1. 2s. 11½d.

The final part of this article appears in the next issue of TMR, and is concerned with the introduction of the Long Playing Record into the UK.

Publications

1. Directions for thoroughly understanding Edison's Phonographs. Reprint of 1902 booklet £1.25
2. THE PHONOGRAM - reprint of 3 extremely rare magazines of 1893 (London) £2.00
3. Edison Bell WINNER records. Newly revised edition by Karlo Adrian & Arthur Badrock £7.50
4. STERLING CYLINDERS Complete listing by Sydney H. Carter, with history by Frank Andrews £3.25
5. CLARION cylinders & discs and EBONOID cylinders & discs. Complete listing by Sydney H. Carter £3.75
6. BLUE AMBEROL cylinders. The world's complete output listed numerically by Sydney H. Carter £6.25
7. EDISON BELL. Various lists in one package giving most of the brown & black wax cylinders £6.25
8. BILLY WILLIAMS. Complete listing of cylinders & discs, by Ernie Bayly & Frank Andrews plus rare photographs. £5.25
9. DOMINION RECORDS. Complete listing by Arthur Badrock £2.75
10. PATHE-PERFECT (British). Complete listing by Arthur Badrock £2.50

11. THE STORY of NIPPER & the 'HIS MASTER'S VOICE' PAINTING by Leonard Petts. £2.75
(American Continent readers MUST order from Vestal Press, P.O. Box 97, Vestal, NY13850)
12. The 1890 CONVENTION OF LOCAL PHONO COMPANIES (in USA) set in perspective by Raymond Wile £2.50
13. "THANKS FOR THE MEMORY" by Hubert Gregg. (Spotlighting numerous artists of musical stage) hardbound version only £6.50
14. Various backnumbers of the "Talking Machine Review" 1969-1988 available. Please enquire for quote as the pile is diminishing all the time!!! alternatively:-
Backnumbers available separately:-
No. 58. A reproduction of the 1904 British Pathé cylinders catalogue beautifully illustrated with pictures of artists. £2.50
No. 74. Complete discography of JOHN McCORMACK by Brian Fawcett Johnston £5.25
(American Continent readers MUST order from A. Koenigsberg, 502.E 17th St. Brooklyn, NY 11226)
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